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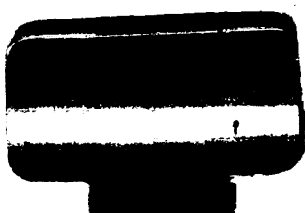
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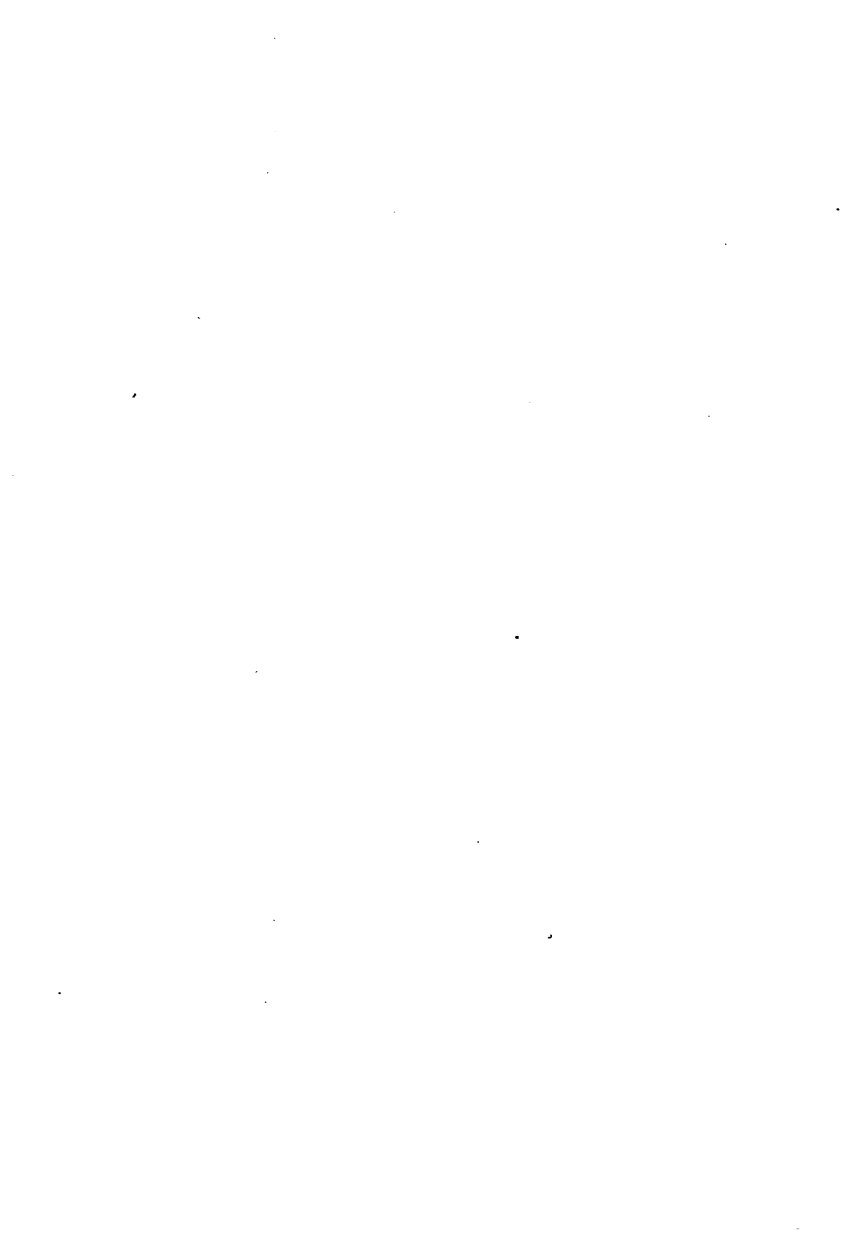
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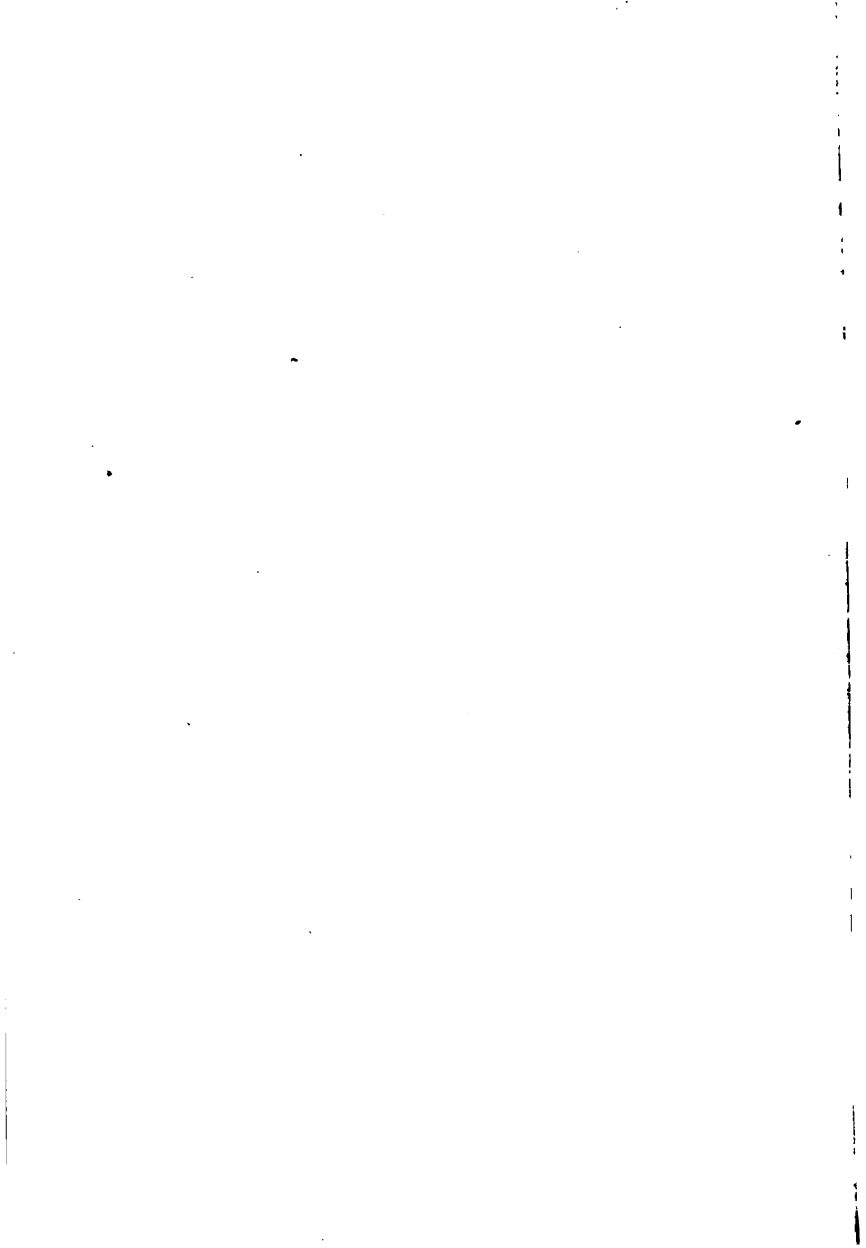
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EURIPIDES
CYCLOPS

EDITED

WITH INTRODUCTION AND NOTES

BY

W. E. LONG, M.A.

FELLOW OF QUEEN'S COLLEGE, OXFORD, AND RECTOR OF HOLWELL, DORSET

PART I.—INTRODUCTION AND TEXT



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INTRODUCTION



THE SATYRIC DRAMA.

I. *Its origin.* Like all the dramatic products of the Greek genius, the satyric drama carries us back to the festivals and worship of Dionysus. The joyous rites of the wine-god called forth all the mimetic instincts of the race, and the worshippers fancied themselves to be followers in his train, and impersonated his favourite attendants. But all along, there seem to have been two aspects of these festivals, a joyful and a sad; for had not Bacchus himself had his adverse, as well as his prosperous times? and were not the wealth and fertility of spring-tide—which the god symbolized—tempered and chastened by the gloom and seeming barrenness of winter? The wine-god, too, was the dispenser both of joy and sorrow to his votaries; hence his praises were sung sometimes in an exalted, sometimes in a minor key. Doubtless, too, there would be corresponding differences between his winter and his spring festivals: and the joyousness of the dithyramb would be at times exchanged for a sadder and more subdued tone.

These early celebrations were, it would seem, accompanied by the singing of a choir of Satyrs—semi-monstrous shapes of men, disguised in goat-skins, and presided over by an elder or leader known by the generic title of Silenus, who represented the imme-

diate attendant and guardian of the youthful god. But there was no attempt at acting, in the proper sense of the term, and no dialogue: cp. Ath. xiv. 630 C *συνέστηκε δὲ καὶ Σατυρικὴ πᾶσα ποίησις τὸ παλαιὸν ἐκ χορῶν, ὡς καὶ ἡ τότε τραγωδία· διόπερ οὐδὲ ὑποκριτὰς εἶχον*,—and Aristotle distinctly implies that the satyric drama was more ‘orchestral’ (*ὄρχηστικωτέρα*) than Tragedy proper: see Poet. ch. iv. § 18. Song and dance were the two features of the representations, which were of a religious and ceremonial character.

However, just as Horace connects the growth of the rough Fescennine dialogue with the early religious festivals of the country-people (Epp. ii. 1, 145), so by degrees the Satyrs gained the use of their tongues, and filled up the intervals of dancing with homely jests: ‘*versibus alternis opprobria rustica fudit.*’ These, like all early mimetic efforts, were doubtless what Aristotle calls ‘improvised’ (*αὐτοσχεδιαστικόν*), native Greek wit and repartee taking the place of written dialogue. It was not till later, till the time of Arion (c. 625), that Satyrs were introduced *ἔμμετρα λέγοντες* (Suidas), the metre used being in all probability the rapid tetrameter, and not the more sober and staid iambic (Ar. Poet. ch. iv. § 18). The style of language employed is described by Aristotle (*ibid.* § 17) as *μικροὶ μῦθοι* and *λέξις γελοία*: as yet there was no attempt at tragic dignity or *μέγεθος*, a change which was not to come for some time (*ὄψὲ ἀπεσεμνύθη*).

Thus the satyric drama was the earliest and simplest form of a complete play, and all later dramatic efforts proceed from it as from their source and fountain-head. Aristotle (Poet. ch. iv. § 17-8) establishes very clearly that the satyric form of drama was the earliest. His words are: *τὸ μέγεθος* (i. e. of tragedy) *ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὄψὲ ἀπεσεμνύθη, τό τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὄρχηστικωτέραν εἶναι τὴν ποίησιν*: and Phœtius, explaining the phrase *οὐδὲν πρὸς τὸν Διόνυσον*, says: *τὸ πρόσθεν εἰς τὸν Διόνυσον γράφοντες, τοῦτοις ἠγωνίζοντο, ἅπερ καὶ Σατυρικὰ ἐλέγετο. ὕστερον δὲ μεταβάντες εἰς τὸ τραγωδίας γράφειν*,

κατὰ μικρὸν εἰς μύθους καὶ ἱστορίας ἐτρέπησαν, μηκέτι τοῦ θεοῦ μνημονεύοντες. These passages prove that from satyric drama to tragedy is but a *μετάβασις* from one form of drama to another which is its logical development and outcome, and that the former represented the original and genuine drama, with its distinct and direct reference to Dionysus. The satyric play thus moves strictly along the old lines, while tragedy represents the attempt to infuse a more serious and literary tone into the old materials. The latter, indeed, as time goes on, more and more supplants its parent; which, by degrees, assumes an archaic character, and presents the appearance of an anachronistic survival, until, by the time of Euripides, we feel that the spirit which once animated it is evaporated.

II. *Its literary history.* In due course, as we see, the rustic improvisation assumes a literary character, and becomes a regular play, being what Demetrius of Phalerum calls *παίζουσα τραγωδία*. We know practically nothing of the details of this transformation, although the names of Choerilus and Pratinas, both contemporaries of Aeschylus and Sophocles, are mentioned in connection with it. Anyhow, Aeschylus and Sophocles and Achaëus and Euripides we know to have written satyric plays, and a few titles and fragments remain, though the Cyclops is the only complete specimen. Thus we have the *Λύκουργος* and the *Διονύσου Τροφοί*, to remind us of the Dionysiac origin and character of this form of drama: the *Σφίγξ* and *Φορκίδες* touch the same note as the Cyclops itself, with their element of legend and wonder-working. The coarse ribaldry of these dramas may be seen from the fragments of the Aeschylean *Ὅσπολόγοι*, and a few verses in a similar vein will be found in the *Ἀχαιῶν Σύλλογος* of Sophocles. It has sometimes been urged that the *Alcestis* of Euripides is to be regarded as a satyric or pro-satyric drama, partly because, in the argument of the piece as contained in the Vatican MS., we are told that Euripides ran second to Sophocles with the *Κρηῆσαι*, *Ἀλκμαίων ὁ διὰ Ψωφίδος*, *Τήλεφος*, and *Ἄλκηστις*, whence it is inferred that this latter play is to be regarded as a satyric drama completing the tetralogy; and partly because of the

farcical element of Heracles, these words being added by the anonymous author: τὸ δὲ δράμα κομικωτέραν ἔχει τὴν κατασκευήν. But G. Hermann seems right in disputing its claims to this position; for on similar grounds the *Antigone* of Sophocles with its humorous watchman might be claimed as satyric: perhaps in this instance the satyric play may have been the *Τήλεφος*, one of the phrases in which is criticised by Aristotle as ἀπρεπές (see Ar. Rhet. iii. 2, 10, and cp. the use of the same phrase in *Cyclops*, l. 86). It is interesting to find in Aristophanes *Plutus* ll. 296 sqq. an obvious parody of a satyric play, the characters chosen being the *Cyclops* and *Circe*. No doubt the *Odyssey*, with its large apparatus of demi-gods and monsters, was a rich storehouse for the writer of satyric plays.

What was the object of these singular farces? Paley argues (*Eur.* vol. iii. p. 553) that 'they are not to be regarded in the light of our modern farces, that is, as jocose effusions expressly designed to relieve the weight and the pathos of three consecutive tragedies; but they were retained in the best days of the Athenian stage, as types of the true ancient *τρυγφῶδια*, the vintage-song': and again (*ibid.* note), he maintains that 'though satyric dramas may have afterwards served for amusement, yet they were not originally designed for this end.' Horace perhaps might be claimed as a witness for the opposite view: A. P. 220 sqq. 'Carminē qui tragico vilem certavit ob hircum, Mox etiam agrestes Satyros nudavit et asper Incolumi gravitate iocum tentavit eo, quod Illecebris erat et grata novitate morandus Spectator functusque sacris et potus et exlex.' Modern criticism, however, would appear to be justified in supposing that, in its essence and motive, the satyric play represented the conservative element in the drama, and that in reality the spectator, so far from having performed his religious duties at the conclusion of the trilogy, was only then in a position to enter upon them.

III. *Its characteristics.* The satyric drama, if the *Cyclops* be a characteristic specimen of it, holds a distinct position of its

own, and is clearly differentiated both from its offspring, tragedy, and also from comedy. As might be expected from its history, it has more affinity with the former than with the latter. Its subjects and plots are such as might, with almost equal propriety, be handled by the tragedian; and the tone which pervades it is far removed from the rough and ready jesting of the Older or the delicate innuendo and suggestiveness of the Newer Comedy. It possesses, however, very marked and characteristic 'dramatis personae,' and its Chorus, with their wild *Σίκιννις*, is a stranger to tragic boards. The scenery is peculiar and unique: instead of the royal palace with the conventional three doors, we see green fields and feeding flocks, and trees and streams and rocks—a veritable rustic background, which reminds the spectator of the old days of improvised dialogue, and open country dancing-grounds. But the chief difference which we are able to note between the satyric and other forms of drama lies in its language and metre. Here the remarks of G. Hermann (Praef. p. xiv) are worth quoting: 'Quum enim non in eo versaretur poesis satyrica, ut graves personas risui et contemptui exponeret, sed ut servata earum dignitate satyrorum petulans lascivia hilaritatem excitaret, consentaneum erat, ut sermo in universum idem esset qui in tragoedia, sed admitterentur etiam verba loquendique formae ex quotidiano usu petitae, numerique versuum aliquid de severitate legum quae tragoediis propriae sunt remitterent.' Many words and forms of this kind occur throughout the play, and are referred to in the notes. Such are *σίκιννις*, *σανλοῦσθαι*, *τυρὸς ὀπίας*, the use of diminutives such as *ἀνθρώπιον*, *κυκλώπιον*, *ἀνθρωπίσκος*, and words such as *σκαρδαμύσσειν*, *χρέμπτεσθαι*, *ἀπομυκτίον*, &c. In scansion, the rule of the cretic is by no means strictly observed: only, however, in the case of the less dignified personages is this license permitted. Accordingly such verses as 120, *νομάδες ἀκούει δ' οὐδὲν αὐδεὶς οὐδενός*, are put into the mouth of Silenus, or the Satyrs, or the Cyclops himself: cp. ll. 331 and 672. In l. 304 even Odysseus is made to utter a cretic: *ἄλις δὲ Πριάμου γαί' ἐχέρωσ'* Ἑλλάδα,—but the elision goes some way towards

softening the harshness of the metre. Again, in the Cyclops, we find a free use of the anapaest, and that not only in proper names. Even the tragedians employ it at the beginning of a verse, a very common position in the Cyclops (ll. 25, 91, &c.): sometimes the foot consists of two words, as in the later tragedy (ll. 183, 229, 230, 445, 590). Sometimes it is found in the middle of a verse, in the case of a proper name, as in ll. 177, 273, 581, 582, 590. All these are licenses tolerated even in tragedy, and are accordingly found in the speeches of Odysseus no less than in those of the Satyrs and the Cyclops. Those anapaestic feet, however, which occur in the middle of a verse, although not in a proper name, are never admitted in the speeches of Odysseus: such are ll. 154, 232, 234, 242, 274, 558, 560, 562, 566, 582, 588, 637, 646, 647, 684. But, even in these instances, there is an obvious effort on the poet's part to soften the harshness; the anapaests occur either in one word, or in two words which necessarily go together, e. g. v. 588

μέμφει τὸν ἱραστὴν κ.τ.λ.

The only passage where the MSS. give an anapaest to a tragic personage is in l. 260, where Odysseus says, *ἐπεὶ κατελήφθη σοῦ λάθρα πωλῶν τὰ σά*. But possibly the text is corrupt, for, as G. Hermann observes, 'nihil offensionis in anapaesto esset, si haec alius quam Ulixes diceret, quem oportebat tragicis numeris loqui.'

THE MYTH OF THE CYCLOPS.

[The materials for the following section are freely borrowed from Miss Harrison's *Myths of the Odyssey*, and Wilhelm Grimm's *Sage von Polyphem* (in *Abhandl. der Königl. Akad. der Wissenschaften*, Berlin, 1857).]

The story of a blinded ogre is found in many countries and among many peoples, both Aryan and non-Aryan; although the Greek version of it differs considerably from all others and is eminently characteristic in all its features of the Greek mind.

I. *Non-Greek forms of the legend.* It would be tedious to follow Grimm through all his list, but the following is a typical specimen, and is taken verbatim from Merry and Riddell's *Odyssey I-XII*, p. 547, ed. 1876. It belongs to the Oghuzians, a mixed tribe of Turks and Tartars, and is entitled 'How Bissat slew Depé Ghöz.'

This Depé Ghöz was the son of a nymph by an Oghuzian shepherd. He was born with a single eye on the crown of the head, and in his earliest childhood gave such dangerous tokens of his native savagery, that he was driven from the house of the Khan Aruz, where he had been brought up. Then came his mother, who placed a ring on his finger, which made him arrow-proof and sword-proof. After this he lived in a cave and preyed upon the people, who could offer no resistance, as none could wound him. So they made a compact to give him for his food two men every day, and five hundred sheep, with two servants to cook his victuals. Sons of families were drawn by lot to supply him, among them the sons of Aruz; the youngest son, Bissat, determines to avenge his brothers. Bissat shoots several arrows at Depé Ghöz, who thinks a fly has touched him. At last he espies Bissat, catches him up, and puts him in his leathern boot, intending to eat him at supper time. Bissat cuts his way out of the boot, comes to the sleeping giant, and plunges a red-hot knife into his eye, and hides among the sheep in the cave. Depé Ghöz knows he is there, and sits at the cave door to catch him as he passes. But Bissat dresses himself in a ram's skin, and when the giant clutches him he slips through, leaving the skin behind. 'Art thou free?' cries Depé Ghöz. 'My God has delivered me,' answers Bissat. Depé Ghöz offers Bissat a ring which will make him proof against sword and arrow; but the ring returns to its master, and Bissat is only saved because it slips off his finger. Then Depé Ghöz decoys him into his treasure-house, intending to bring down the roof on his head and crush him; but Bissat calls on God, and seven doors suddenly fly open, so that Bissat escapes. 'Death cannot touch thee!' the giant exclaims. Then he tries to induce him to take up a sword that

cut through everything it touched, but once more Bissat is saved. Depé Ghöz asks Bissat of his home and parentage. 'My home,' he answers, 'is in the south; the name of my father is "Not-to-be-caught behind"; my mother is daughter of Kyghan Aflan; I am Bissat, son of Aruz.' The giant supplicates for his life, alternating prayers with threats; but Bissat makes him kneel down like a camel, and with the giant's own magic sword hews off his head.

Here is another form of the story, taken by Grimm from a Latin book called 'Historia septem sapientum,' by the Monk John of the Abbey of Haute Seille, in the diocese of Nancy, written between 1184 and 1212.

A famous leader of a band of robbers goes with his comrades to steal the treasures of a giant. They find the giant absent from home, but he soon returns with nine others, and catches the robbers at their work. They divide the captives among them, the captain and nine of his comrades falling to the share of the giant who owns the house. He boils and eats the nine men, reserving the captain till the last because he is too thin. The giant suffers from weak eyes, and the captain, having his permission to attempt a cure, seethes together sulphur, pitch, salt, and arsenic, and pours them, when melted, into the giant's eyes. Furious with pain, the blinded giant lays about him with his club, hoping to kill the robber captain, who is forced to creep up a ladder and to hang all day and night by his hands from the hen-perch. When he could hold on no longer, he hides among the sheep, and manages to slip between the legs of the giant, who was guarding the door, by covering himself with the skin of a ram, and fastening horns upon his head. The giant, in pretended admiration at his cleverness, gives him a gold ring, which, by its magical power, forces him to cry out, 'Here I am!' 'Here I am!' The giant follows the sound of the cry into the forest, dashing himself against the trees, but gaining on the runaway; who, in despair, finding that he cannot pull off the ring, bites off the finger—ring and all—and so escapes.

There is also an Esthonian legend, to the effect that one day a farm bailiff was sitting casting buttons. The Devil appeared to him, and asked him what he was doing. 'Casting eyes,' said the man. 'Cast me a good large pair,' said the Devil. Thereupon he melted plenty of lead, and persuaded the Devil he must bind him fast, in order to be able to put in his new eyes. 'What is your name?' the Devil asked. 'My name is Issi (Self).' 'A very good name too,' said the Devil. Then the man poured the melted lead into his eyes, and when the Devil filled the air with his complaints, and people asked him 'Who did it?' he could only answer 'Issi teggi' (Self did it). And every one laughed and said, 'Then you've only Self to thank for it!'

In all these three stories, there are several points of resemblance to the Greek myth: the night and day spent by the man hanging from the hen-roost, the method of the blinding, the inkling possessed by the giant of his impending fate, the ruse of escaping in a sheepskin, and the device of *Ovris* (reproduced in the Esthonian tale)—all these features remind us of the Hellenic form of the story.

But the Greek Polyphemus himself appears in various lights at the various epochs of the national literature. There is the Cyclops of Homer, of Hesiod, of Euripides, and of Theocritus: and each of the impersonations has distinguishing traits.

II. *The Homeric Cyclops* (Odyssey, Book IX).—Tearing themselves away from the land of the lotus-eaters, Odysseus and his companions come to the land of the Cyclopes, 'a froward and a lawless folk, who, trusting to the deathless gods, plant not aught with their hands, neither plough; but, behold, all these things spring for them in plenty, unsown and untilled,—wheat, and barley, and vines, which bear great clusters of the juice of the grape, and the rain of Zeus gives them increase. These have neither gatherings for counsel nor oracles of law, but they dwell in hollow caves on the crests of the high hills, and each one utters the law to his children and his wives, and they reckon not one of another¹.' The Greeks land on an island

¹ These giant-robbers lack *social* virtue, so that they become for Greek

which lies off the coast ; and early one morning row themselves across to the mainland, where they soon espy the haunt of Polyphemus, a cave 'lofty and roofed over with laurels'; wherein 'a man was wont to sleep, of monstrous size, who shepherded his flocks alone and afar, and was not conversant with others, but dwelt apart in lawlessness of mind. Yea, for he was a monstrous thing and fashioned marvellously, nor was he like to any man that lives by bread, but like a wooded peak of the towering hills, which stands out apart and alone from others.' Odysseus, with twelve picked shipmates and a goat-skin of 'dark wine and sweet,' the gift of Maron, somewhat rashly makes his way to the cave. The Cyclops is not within ; but there are rich and tempting cheeses, and lambs and kids in abundance. His company bid Odysseus enrich himself with the spoil. Howbeit he 'hearkened not (and far better would it have been), but waited to see the giant himself, and whether he would give him gifts as a stranger's due'—a most disastrous delay. Soon the monster returns home, and is busy with his milking ; until at length he espies the strangers, whom he asks of their business. They tell him that they are Agamemnon's men from Troy, and have been driven out of their course by contrary winds, and beg him to receive them as suppliants and strangers, in the name of Zeus the stranger's god. But the godless Cyclops heeded not their prayer. 'Out of his pitiless heart he answered me not a word, but sprang up, and laid his hands upon my fellows, and clutching two together dashed them, as they had been whelps, to the earth. . . . Then cut he them up piecemeal, and made ready his supper.' The next day the horrid scene is repeated ; after which the giant goes forth, replacing the huge boulder which serves for door. Then the man of many counsels matures his plan of revenge, and prepares the fatal club which is to blind the monster. The Cyclops returns, and Odysseus proffers him bowl after bowl of the dark wine, which 'thrice in his folly he drank to the lees,' until at last it gets about his wits. 'Then did political writers the type of primitive barbarism, when the family was the only social unit (cf. Plat. Laws, iii. 680 B, and Arist. Polit. i. 1, 7).

I speak to him,' says Odysseus, 'with soft words: "Cyclops, thou askest me my renowned name. Noman (*Νῶμαν*) is my name, and Noman they call me."' 'Noman,' replies the monster, 'will I eat last in the number of his fellows, and the others before him; that shall be thy gift.' The moment for decisive action is now come: the Cyclops, heavy with wine, falls asleep. The pointed stake is heated in the ashes, and thrust into his eye, while Odysseus from his place aloft turns it about, 'as when a man bores a ship's plank with an auger, while his fellows below spin it with a strap, which they hold at either end, and the auger runs round continually.' Polyphemus' cries of pain gather together the other Cyclopes from every side: they ask the meaning of the noise. Polyphemus answers from out the cave: 'My friends, Noman is slaying me by guile, nor at all by force.' 'And they answered and spake winged words: "If then no man is violently handling thee in thy solitude, it can in no wise be that thou shouldest escape the sickness sent by mighty Zeus. Nay, pray thou to thy father, the Lord Poseidon."' But the Cyclops, 'groaning and travailling in pain,' heeds them not, thinking only of revenge. He sits in the entry of the cave, with arms outstretched to catch his tormentors. Odysseus shall describe his own cunning: 'This was the counsel that showed best in my sight. The rams of the flock were well nurtured and thick of fleece, great and goodly, with wool dark as the violet. Quickly I lashed them together with twisted withies, whereon the Cyclops slept, that lawless monster. Three together I took: now the middle one of the three would bear each a man, but the other twain went on either side, saving my fellows. Thus every three sheep bare their man. But as for me, I laid hold of the back of a young ram who was far the best and the goodliest of all the flock, and curled beneath his shaggy belly there I lay, and so clung face upward, grasping the wondrous fleece with a steadfast heart.' At length the morning dawns, and the rams hastened forth to pasture, while their lord felt along the backs of all the sheep as they stood up before him; and last of all comes forth the favourite ram of Polyphemus, to which the hero is attached.

There is a moment's delay at the door, while the Cyclops gently chides his 'dear ram' for being the last to go forth. And so the Greeks escape and hurry on board their ship; while Odysseus, from a safe distance, taunts the monster. And the Cyclops 'brake off the peak of a great hill and threw it at us, and it fell in front of the dark-prowed ship.' Once again the foolhardy hero—in spite of the expostulations of his company—addresses the monster and tells him his real name—Odysseus. The Cyclops then remembers the ancient oracles of Telemus, and sees in his fate the fulfilment of prophecy. As a last resort, he prays to his father Poseidon, that he will do all hurt to Odysseus. 'Then once again he lifted a stone, far greater than the first, and with one swing he hurled it, and he put forth a measureless strength, and cast it but a little space behind the dark ship, and all but struck the end of the rudder. And the sea heaved beneath the fall of the rock, but the wave bare on the ship and drave it to the further shore.' And so they escaped.

III. *The Euripidean Cyclops.* The features of the monster are little changed. He and his comrades are still the 'one-eyed children of the Ocean God'; they dwell 'on a wild Aetnaean rock,' and still consume the 'impious and abominable meal.' 'The lapse of five centuries,' remarks Miss Harrison (p. 19), 'has not taught them to know in their ungracious land the "Bromian wine," the "Bacchic dew of joy-inspiring grapes."' It is curious how to the Greeks this ignorance of the taste of wine and inability to resist it seemed so specially characteristic of the typical barbarian, whether Centaur or Cyclops. We need scarcely say that in the hands of Euripides the Cyclops loses nothing of his scepticism. Something of sophistic subtlety is added to the old rude blasphemy. It is strange to hear the stupid giant expound at length his brutal logic :

'Wealth, my good fellow, is the wise man's god;
 All other things are a pretence and boast.
 What are my father's ocean promontories,
 The sacred rocks whereon he dwells, to me?

Stranger, I laugh to scorn Jove's thunderbolts.

The wise man's only Jupiter is this,
 To eat and drink during his little day,
 And give himself no care. And as for those
 Who complicate with laws the life of men,
 I freely give them tears for their reward' (ll. 316 sqq.).

From the Cyclops of Euripides we get indeed less of howling and whooping, more of articulate speech, but his manner of life is the same. As the play was a satyric drama (the only one left us), naturally the scene of the wine-cup is emphasised, to the honour of the god Dionysos.' We hear nothing in the play of the escape beneath the ram. 'It would, no doubt,' says Miss Harrison (p. 23), 'have been a difficult subject for scenic representation; also it had no special Dionysiac significance.'

IV. *The Theocritean Cyclops* (Idylls vi and xi).—The monster is now much more civilised, and appears as the lover of the sea-nymph Galatea. 'I fell in love with thee, maiden, on the day when first thou camest with my mother, and didst wish to pluck the hyacinths from the hill, and I was thy guide on the way. But to leave loving thee when once I had seen thee, neither afterward nor now at all have I the strength, even from that hour. But to thee all this is nothing; by Zeus, nay, nothing at all' (Id. xi. 25-9). Another legend tells us how Galatea loved the river god Acis, and how the jealous Cyclops crushed him beneath a mighty rock: but this is a later version of the story.

V. *The Hesiodic Cyclopes*. In place of the Homeric Polyphemus, we now have three Cyclopes, Brontes, Steropes, and Arges; the children of Ouranos and Gaia. Homer's Cyclopes are unsocial herdsmen, mortal in their manners and customs; they eat cheese and milk. Hesiod's, but for their one eye, are very like to the gods. Homer's Cyclops defies Zeus himself, and lives in open rebellion; Hesiod's are diligent and orderly craftsmen, who forge the thunderbolts of Zeus, and must therefore

needs obey him, though they are still high-hearted. Their forge was placed either at Aetna or the Aeolian Islands, or sometimes at Lemnos.

‘Recently,’ observes Miss Harrison (p. 26), ‘our attention has been drawn to another race of Cyclopes, who may have been the ancestors of both the Homeric and Hesiodic giants, and who claim our reverence as the legendary fathers of Greek architecture. Most peoples who have a past, and whose past has left them vast masses of masonic structure, are wont to attribute such monuments to some pre-existing, half-daemonic race of giants, whose strength surpassed that of the pigmies of later days. Such a tradition prevailed among the Greeks; at Tiryns, at Mycenae, were huge masses of stone-work, which it seemed to the men of modern times mortal hands could never have upreared; so they fabled that the Cyclopes built them, often under the direction of some Greek hero, as the wild sea-giant Poseidon raised the walls of Troy to the sound of Apollo’s lyre. Sometimes these Cyclopes are autochthonic; sometimes a hero brings them from foreign lands. Their most familiar bit of work—wrought possibly in the day of Homer himself—are the famous lions that guarded the gates of Mycenae.’ ‘It is not hard to see that at the root of all these three Cyclopes there lies the one thought, diverse though its forms may be, of mighty nature-forces, existing before man and, in the earlier stages of his civilisation, beyond his power to control. These forces are akin to the gods (hence the parentage assigned both by Homer and Hesiod), because they are mightier than man. But they are not wholly god-like, because they are formless, unmeasured, uncouth’ (Miss Harrison, p. 28). The characteristic of one eye is by no means common to the Polyphemus of many lands; although in *late* authors and *late* artists it is a distinct attribute. Homer rather implies than states the fact. ‘Possibly the great round burning eye is a sort of symbol of world-wide vision, of piercing sight, an attribute of lingering godhead in the inferior daemon.’

In conclusion, the student may be referred to the interesting series of plates in which Miss Harrison gives us the artistic treatment of the myth.

THE TEXT OF THE CYCLOPS.

Full particulars as to the MSS. and early editions of Euripides will be found in the preface to Kirchoff's edition. The two chief MSS. of the Cyclops are :

(i) *Codex Palatinus* : in the Vatican library, of (perhaps) the fourteenth century. It contains some of the plays of Sophocles, several of Euripides, and three of Aeschylus. There are no scholia, and not many glosses or various readings. In many of the plays marks of interpolation are apparent. It would seem that at the beginning of the sixteenth century this MS. belonged to the famous Greek scholar Marcus Musurus¹, to whom it came from a person named Κάριος, on whom Musurus has some verses.

(ii) *Codex Florentinus sive Laurentianus* : in the Laurentian library at Florence, of the fourteenth century, written in various hands. It contains six tragedies of Sophocles, the Works and Days of Hesiod, eighteen plays of Euripides, and three of Aeschylus. It has been freely corrected throughout by a later hand.

My friend Mr. T. W. Allen, Fellow of Queen's College, has been good enough to examine and collate both of these MSS. He is of opinion that *Codex Palatinus* is rather of the fifteenth than the fourteenth century, and that the corrections are in a rather later hand. Of the *Codex Laurentianus* he says, 'Saeculi ut mihi et Bandinio videtur XIV, satis bene scriptus. Exstant in prima pagina annotationes nonnullae ad possessorem libri aliquem pertinentes, quas videas apud Bandinium; ceterum ab eis consequitur codicem ante annum 1348 esse scriptum.' In an

¹ At the end of the book is this note :

X° Julii M.D.XI. Venetiis. Musuri.

Appendix will be found a collection of passages from Mr. Allen's collation.

The text of this edition is based mainly upon that of W. Dindorf.

In preparing this edition, I have used the following works, among others :

G. Hermann's edition, 1838.

Paley's Euripides, vol. iii.

Kirchhoff's Euripides, 2 vols. 1855.

Hintner's Euripides' *Kyklops*, Czernowitz, 1871.

Wieseler's *Scenische und Kritische Bemerkungen zu Euripides' Kyklops*.

Miss Harrison's *Myths of the Odyssey*.

Casaubon de *Poesi Satyrica*.

Shelley's translation of the *Cyclops*.

ΚΥΚΛΩΨ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΕΙΛΗΝΟΣ.

ΧΟΡΟΣ ΣΑΤΥΡΩΝ.

ΟΔΥΣΣΕΥΣ.

ΚΥΚΛΩΨ.



ΥΠΟΘΕΣΙΣ.

Ὀδυσσεὺς ἀναχθεὶς ἐξ Ἰλίου εἰς Σικελίαν ἀπερρίφη, ἔνθα ὁ Πολύφημος· εὐρῶν δὲ δουλεύοντας ἐκεῖ τοὺς Σατύρους, οἶνον δοὺς ἄρνας ἤμελλε λαμβάνειν καὶ γάλα παρ' αὐτῶν. ἐπιφανείς δ' ὁ Πολύφημος ζητεῖ τὴν αἰτίαν τῆς τῶν ἰδίων ἐκφορήσεως. ὁ Σείληνός δὲ τὸν ξένον ληστεύοντα καταλαβεῖν φησι.



ΕΥΡΙΠΙΔΟΥ ΚΥΚΛΩΨ.



ΣΕΙΛΗΝΟΣ.

ὦ βρόμιε, διὰ σὲ μυρίους ἔχω πόνους
νῦν χῶτ' ἐν ἤβῃ τοῦμόν ἠϋσθένει δέμας·
πρῶτον μὲν ἠνίκ' ἐμμανῆς Ἥρας ὕπο
Νύμφας ὀρέϊας ἐκλιπῶν ᾤχου τροφούς·
ἔπειτα δ' ἀμφὶ γηγενῆ μάχην δορὸς 5
ἐνδέξιος σφ' ποδὶ παρασπιστῆς γεγῶς
Ἐγκέλαδον ἰτέαν μέσσην θενῶν δορὶ
ἔκτεινα. φέρ' ἴδω, τοῦτ' ἴδων ὄναρ λέγω;
οὐ μὰ Δί', ἐπεὶ καὶ σκῦλ' ἔδειξα Βακχίῳ.
καὶ νῦν ἐκείνων μείζον' ἐξαντλῶ πόνον· 10
ἐπεὶ γὰρ Ἥρα σοι γένος Τυρσηνικὸν
ληστῶν ἐπῶρσεν, ὡς ὀδηθείης μακράν,
ἐγὼ πυθόμενος σὺν τέκνοισι ναυστολῶ
σέθεν κατὰ ζήτησιω. ἐν πρύμνῃ δ' ἄκρα
αὐτὸς λαβῶν ἠϋθυνον ἀμφῆρες δόρυ, 15
παῖδες τ' ἐρετροῖς ἤμενοι, γλαυκὴν ἄλα
ροθλοῖσι λευκαίνοντες, ἐζήτουν σ', ἀναξ.
ἤδη δὲ Μαλέας πλησίον πεπλευκότας
ἀπηλιώτης ἀνεμος ἐμπνεύσας δορὶ

ἐξέβαλεν ἡμᾶς τήνδ' ἐς Αἰτναίαν πέτραν, 20
 ἵν' οἱ μόνωπες ποντίου παῖδες θεοῦ
 Κύκλωπες οἰκοῦσ' ἄντρ' ἔρημ' ἀνδροκτόνου.
 τούτων ἐνὸς ληφθέντες ἐσμὲν ἐν δόμοις
 δοῦλοι· καλοῦσι δ' αὐτὸν ᾧ λατρεύομεν
 Πολύφημον. ἀντὶ δ' εὐίων βακχευμάτων 25
 ποιμένας Κύκλωπος ἀνοσίλου ποιμαίνομεν.
 παῖδες μὲν οὖν μοι κλιτύων ἐν ἔσχατοις
 νέμουσι μῆλα, νεανῖαι πεφυκότες,
 ἐγὼ δὲ πληροῦν πίστρα καὶ σαίρειν στέγας
 μένων τέταγμαί τάσδε, τῷ τε δυσσεβεῖ 30
 Κύκλωπι δέλπνων ἀνοσίλων διάκονος.
 καὶ νῦν τὰ προσταχθέντ' ἀναγκαίως ἔχει,
 σαίρειν σιδηρᾷ τῆδέ μ' ἀρπάγῃ δόμους,
 ὡς τόν τ' ἀπόντα δεσπότην Κύκλωπ' ἐμόν
 καθαροῖσιν ἄντροις μῆλά τ' εἰσδεξώμεθα. 35
 ἦδη δὲ παῖδας προσνέμοντας εἰσορῶ
 ποιμένας. τί ταῦτα; μῶν κρότος σικινίδων
 ὅμοιος ὑμῖν νῦν τε χῶτε Βακχίῳ
 κώμφ συνασπίζοντες Ἀλθαίας δόμους
 προσῆτ' αἰοδαῖς βαρβίτων στυλοῦμενοι; 40

ΧΟΡΟΣ.

πᾶ δὴ μοι γενναίων μὲν' πατέρων,
 γενναίων δ' ἐκ τοκάδων,
 πᾶ δὴ μοι νίσει σκοπέλους;
 οὐ τᾶδ' ὑπήνεμος αὔρα
 καὶ ποιηρὰ βοτάνα, 45
 δινᾶέν θ' ὕδωρ ποταμῶν
 ἐν πίστραῖς κείται πέλας ἄν-

τρων, οὔ σοι βλαχαὶ τεκέων ;
 ψύττ', οὐ τὰδ' οὖν οὐ τὰδε νεμεί ;
 οὐδ' αὖ κλιτὺν δροσεράν ; 50
 ὦή, ῥίψω πέτρον τάχα σου,
 ὕπαγ' ὦ ὕπαγ' ὦ κεράστα
 μηλοβότα στασίωρον *
 Κύκλωπος ἀγροβότα.
 σπαργῶντάς μοι τοὺς μαστοὺς χάλασον· 55
 δέξαι θηλαῖσι σποράς
 ἄς λείπεις ἀρνῶν θαλάμοις.
 ποθοῦσί σ' ἀμερόκοιτοι
 βλαχαὶ σμικρῶν τεκέων.
 εἰς αὐλάν ποτ' ἀμφιβαλεῖς, 60
 ποιηροὺς λιποῦσα νομάς,
 Αἰτναίων εἴσω σκοπέλων ;
 οὐ τὰδε Βρόμιος, οὐ τὰδε χοροὶ
 βάκχαι τε θυρσοφόροι,
 οὐ τυμπάνων ἀλαλαγμοὶ 65
 κρήναισι παρ' ὑδροχύτοις,
 οὐκ οἴνου χλωραὶ σταγόνές,
 οὐ Νύσα μετὰ Νυμφᾶν.
 Ἰακχον Ἰακχον ᾤδᾶν
 μέλπω πρὸς τὰν Ἀφροδίταν, 70
 ἄν θηρέων πετόμαν
 Βάκχαις σὺν λευκόποσιν.
 ὦ φίλος ὦ φίλε Βάκχιε,
 ποῖ οἰοπολεῖς
 ξανθὰν χαίταν σείων ; 75
 ἐγὼ δ' ὁ σὸς πρόσπολος
 θητεύω Κύκλωπι

τῷ μονοδέρκτα,
 δούλος ἀλαίνων σὺν τᾷδε
 τράγου χλαίνα μελέα 80
 σᾶς χωρὶς φιλίας.

ΣΕ. σιγήσατ', ὦ τέκν', ἄντρα δ' ἐς πετρηρεφῆ
 ποίμνας ἀθροῖσαι προσπόλοις κελεύσατε.

ΧΟ. χωρεῖτ'· ἀτὰρ δὴ τίνα, πάτερ, σπουδὴν ἔχεις ;

ΣΕ. ὀρῶ πρὸς ἀκταῖς ναὸς Ἑλλάδος σκάφος, 85

κώπης τ' ἀνακτας σὺν στρατηλάτῃ τινὶ
 στείχοντας ἐς τόδ' ἄντρον, ἀμφὶ δ' αὐχέσι
 τεύχη φέρουσι κενά, βορᾶς κεχρημένοι,
 κρωσσούς θ' ὕδρηλούς. ὦ ταλαίπωροι ξένοι.

τίνες ποτ' εἰσὶν ; οὐκ ἴσασι δεσπότην 90

Πολύφημον οἶός ἐστιν, ἄξενον στέγην
 τήνδ' ἐμβεβῶτες καὶ Κυκλωπίαν γνάθου
 τήνδ' ἀνδροβρῶτα δυστυχῶς ἀφιγμένοι.
 ἀλλ' ἦσυχοι γίνεσθ', ἵν' ἐκπυθώμεθα
 πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον. 95

ΟΔΥΣΣΕΥΣ.

ξένοι, φράσαιτ' ἂν νᾶμα ποτάμιον πόθεν
 δίψης ἄκος λάβοιμεν, εἴ τέ τις θέλει
 βορὰν ὀδῆσαι ναυτίλοις κεχρημένοις ;
 τί χρῆμα ; Βρομίον πόλιν ζοιγμεν εἰσβαλεῖν·
 Σατύρων πρὸς ἄντροις τόνδ' ὄμιλον εἰσορῶ. 100
 χαίρειν προσεῖπα πρῶτα τὸν γεραίτατον.

ΣΕ. χαῖρ', ὦ ξέν', ὅστις δ' εἰ φράσον, πάτραν τε σὴν.

ΟΔ. Ἴθακος Ὀδυσσεύς, γῆς Κεφαλλήνων ἀναξ.

ΣΕ. οἶδ' ἄνδρα κρόταλον, δριμὺν Σισύφου γένος.

ΟΔ. ἐκείνος αὐτός εἰμι· λοιδῶρει δὲ μῆ. 105

- ΣΕ. πόθεν Σικελίαν τήνδε ναυστολῶν πάρει ;
 ΟΔ. ἐξ Ἰλίου γε κἀπὸ Τρωικῶν πόνων.
 ΣΕ. πῶς ; πορθμὸν οὐκ ἤδεισθα πατρώας χθονός ;
 ΟΔ. ἀνέμων θύελλαι δευρό μ' ἤρπασαν βία.
 ΣΕ. παπαί· τὸν αὐτὸν δαίμον' ἐξαντλεῖς ἐμοί. 110
 ΟΔ. ἦ καὶ σὺ δεῦρο πρὸς βίαν ἀπεστάλης ;
 ΣΕ. ληστὰς διώκων, οἱ Βρόμιον ἀνήρπασαν.
 ΟΔ. τίς δ' ἦδε χώρα, καὶ τίνες ναλοῦσί νιν ;
 ΣΕ. Αἰτναῖος ὄχθος Σικελίας ὑπέρτατος.
 ΟΔ. τείχη δὲ ποῦ ἔστι καὶ πόλεως πυργώματα ; 115
 ΣΕ. οὐκ εἶσ'· ἔρημοι πρῶνες ἀνθρώπων, ξένε.
 ΟΔ. τίνες δ' ἔχουσι γαίαν ; ἦ θηρῶν γένος ;
 ΣΕ. Κύκλωπες ἀντρ' ἔχοντες, οὐ στέγας δόμων.
 ΟΔ. τίνος κλύοντες ; ἦ δεδήμευται κράτος ;
 ΣΕ. νομάδες· ἀκούει δ' οὐδὲν οὐδεὶς οὐδεὺς. 120
 ΟΔ. σπεύρουσι δ', ἦ τῷ ζῳσι, Δήμητρος στάχυν ;
 ΣΕ. γάλακτι καὶ τυροῖσι καὶ μήλων βορᾷ.
 ΟΔ. Βρομίον δὲ πῶμ' ἔχουσιν, ἀμπέλου ῥοάς ;
 ΣΕ. ἦκιστα· τοιγὰρ ἄχαριν οἰκοῦσι χθόνα.
 ΟΔ. φιλόξενοι δὲ χῶσιοι περὶ ξένους ; 125
 ΣΕ. γλυκύτατά φασι τὰ κρέα τοὺς ξένους φορεῖν.
 ΟΔ. τί φῆς ; βορᾷ χαίρουσιν ἀνθρωποκτόνῃ ;
 ΣΕ. οὐδεὶς μολῶν δεῦρ' ὄστις οὐ κατεσφάγη.
 ΟΔ. αὐτὸς δὲ Κύκλωψ ποῦ ἔστιν ; ἦ δόμων ἔσω ;
 ΣΕ. φρουῶδος πρὸς Αἴτνη, θήρας ἰχνεύων κυσίν. 130
 ΟΔ. οἶσθ' οὖν ὃ δράσεις, ὡς ἀπαίρωμεν χθονός ;
 ΣΕ. οὐκ οἶδ', Ὀδυσσεῦ· πᾶν δέ σοι δρῶημεν ἄν.
 ΟΔ. ὀδησον ἡμῖν σίτον, οὐ σπανίζομεν.
 ΣΕ. οὐκ ἔστιν, ὥσπερ εἶπον, ἄλλο πλὴν κρέας.
 ΟΔ. ἀλλ' ἦδὺ λιμοῦ καὶ τότε σχετήριον. 135

- ΣΕ. καὶ τυρὸς ὀπίσας ἔστι καὶ βοῦς γάλα.
 ΟΔ. ἐκφέρετε· φῶς γὰρ ἐμπολήμασιν πρέπει.
 ΣΕ. σὺ δ' ἀντιδώσεις, εἰπέ μοι, χρυσὸν πόσον ;
 ΟΔ. οὐ χρυσόν, ἀλλὰ πῶμα Διονύσου φέρω.
 ΣΕ. ᾧ φίλτατ' εἰπῶν, οὐ σπανίζομεν πάλαι. 140
 ΟΔ. καὶ μὴν Μάρων μοι πῶμ' ἔδωκε, παῖς θεοῦ.
 ΣΕ. ὄν ἐξέθρεψα ταῖσδ' ἐγὼ ποτ' ἀγκάλαις ;
 ΟΔ. ὁ Βακχίου παῖς, ὡς σαφέστερον μάθης.
 ΣΕ. ἐν σέλμασιν νεῶς ἔστιν, ἣ φέρεις σύ νιν ;
 ΟΔ. ὄδ' ἀσκός, ὃς κεύθει νιν, ὡς ὄρῃς, γέρον. 145
 ΣΕ. οὗτος μὲν οὐδ' ἂν τὴν γνάθον πλήσειέ μου.
 ΟΔ. ναὶ δις τόσον πῶμ' ὅσον ἂν ἐξ ἀσκοῦ ῥῆνῃ.
 ΣΕ. καλήν γε κρήνην εἴπας, ἠδεῖαν δ' ἐμοί.
 ΟΔ. βούλει σε γεύσω πρῶτον ἄκρατον μέθυ ;
 ΣΕ. δίκαιον· ἣ γὰρ γεῦμα τὴν ὤνην καλεῖ. 150
 ΟΔ. καὶ μὴν ἐφέλκω καὶ ποτήρ' ἀσκοῦ μέτα.
 ΣΕ. φέρ' ἐγκάναξον, ὡς ἀναμνησθῶ πιών.
 ΟΔ. ἰδού. ΣΕ. παπαιάξ, ὡς καλήν ὀσμὴν ἔχει.
 ΟΔ. εἶδες γὰρ αὐτήν ; ΣΕ. οὐ μὰ Δί', ἀλλ' ὀσφραίνομαι.
 ΟΔ. γεῦσαί νιν, ὡς ἂν μὴ λόγῳ 'παινῆς μόνον. 155
 ΣΕ. βαβαί· χορευσαὶ παρακαλεῖ μ' ὁ Βάκχιος.
 ᾧ ᾧ.
 ΟΔ. μῶν τὸν λάρυγγα διεκάναξέ σου καλῶς ;
 ΣΕ. ὥστ' εἰς ἄκρους γε τοὺς ὄνυχας ἀφίκετο.
 ΟΔ. πρὸς τῷδε μέντοι καὶ νόμισμα δώσομεν. 160
 ΣΕ. χάλα τὸν ἀσκὸν μόνον· ἕα τὸ χρυσίον.
 ΟΔ. ἐκφέρετέ νιν τυρεύματ' ἣ μήλων τόκον.
 ΣΕ. δράσω τάδ', ὀλίγον φροντίσας γε δεσποτῶν.
 ὡς ἐκπιεῖν ἂν κύλικα βουλομένην μίαν,
 πάντων Κυκλώπων ἀντιδοὺς βοσκήματα, 165

- ῥίψαι τ' ἐς ἄλμην λευκάδος πέτρας ἄπο,
 ἀπαξ μεθυσθεὶς καταβαλὼν τε τὰς ὀφρύς.
 ὡς ὅς γε πίνων μὴ γέγηθε μαίνεται·
 ἴν' ἔστι * * * * *
 * * * * * 170
 * * * * * ὀρχηστὺς θ' ἄμα,
 κακῶν τε λήστις. εἴτ' ἐγὼ οὐ κυνήσομαι
 τοιόνδε πῶμα, τὴν Κύκλωπος ἀμαθίαν
 κλαίειν κελεύων καὶ τὸν ὀφθαλμὸν μέσον ;
 ΧΟ. ἄκου', Ὀδυσσεῦ, διαλαλήσωμέν τί σοι. 175
 ΟΔ. καὶ μὴν φίλοι γε προσφέρεσθε πρὸς φίλον.
 ΧΟ. ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν ;
 ΟΔ. καὶ πάντα γ' οἶκον Πριαμιδῶν ἐπέρσαμεν.
 ΧΟ. οὐκοῦν, ἐπειδὴ τὴν νεάνιν εἴλετε,
 ἅπαντες αὐτὴν διεκροτήσατ' * * * 180
 * * * * *
 τὴν προδότιν, ἣ τοὺς θυλάκους τοὺς ποικίλους
 περὶ τοῖν σκελοῖν ἰδοῦσα καὶ τὸν χρύσειον
 κλοῖον φοροῦντα περὶ μέσον τὸν αὐχένα
 ἐξεπτοήθη, Μενέλεων ἀνθρώπιον 185
 λῶστον λιπούσα. μηδαμοῦ γένος ποτὲ
 φῦναι γυναικῶν ὄφελ', εἰ μὴ ἴμοι μόνωφ.
 ΣΕ. ἰδοὺ τὰδ' ὑμῖν ποιμνίων βοσκήματα,
 ἀναξ Ὀδυσσεῦ, μηκάδων ἀρνῶν τροφαί,
 πηκτοῦ γάλακτός τ' οὐ σπάνια τυρεύματα. 190
 φέρεσθε, χωρεῖθ' ὡς τάχιστ' ἄντρων ἄπο,
 βότρυος ἐμοὶ πῶμ' ἀντιδόντες εὐλον.
 ΟΔ. οἴμοι· Κύκλωψ ὄδ' ἔρχεται· τί δράσομεν ;
 ἀπολώλαμεν γάρ, ὦ γέρον· ποῖ χρὴ φυγεῖν ;
 ΣΕ. ἔσω πέτρας τῆσδ', οὐπερ ἂν λάθοιτέ γε. 195

- ΟΔ. δεινὸν τόδ' εἶπας, ἀρκύων μολεῖν ἔσω.
 ΣΕ. οὐ δεινόν· εἰσὶ καταφυγαὶ πολλαὶ πέτρας.
 ΟΔ. οὐ δῆτ'· ἐπεὶ τὰν μεγάλα γ' ἡ Τροία στένοι,
 εἰ φευξόμεσθ' ἐν' ἄνδρα, μυρίον δ' ὄχλον
 Φρυγῶν ὑπέστην πολλάκις σὺν ἀσπίδι. 200
 ἀλλ' εἰ θανεῖν δεῖ, κατθανούμεθ' εὐγενῶς,
 ἢ ζῶντες αἶνον τὸν πάρος γ' εὖ·σώσομεν.

ΚΥΚΛΩΨ.

- ἄνεχε, παρέχε, τί τάδε ; τίς ἢ ῥαθυμία ;
 τί βακχιάζετ' ; οὐχὶ Διόνυσος τάδε,
 οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα. 205
 πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα ;
 ἢ πρὸς τε μαστοῖς εἰσι χυτὸ μητέρων
 πλευροῖς τρέχουσι, σχοινίνοις τ' ἐν τεύχεσι
 πλήρωμα τυρῶν ἔστιν ἐξημελγμένον ;
 τί φατε ; τί λέγετε ; τάχα τις ὑμῶν τῷ ξύλῳ 210
 δάκρυα μεθήσει· βλέπετ' ἄνω καὶ μὴ κάτω.
 ΧΟ. ἰδοῦ, πρὸς αὐτὸν τὸν Δί' ἀνακεκύφαμεν,
 καὶ τᾶστρα καὶ τὸν Ὀρίωνα δέρκομαι.
 ΚΥ. ἄριστόν ἐστιν εὖ παρεσκευασμένον ;
 ΧΟ. πάρεστιν. ὁ φάρυγξ εὐτρεπῆς ἔστω μόνον. 215
 ΚΥ. ἢ καὶ γάλακτός εἰσι κρατῆρες πλέψ ;
 ΧΟ. ὥστ' ἐκπιεῖν γέ σ', ἦν θέλῃς, ὄλον πίθον.
 ΚΥ. μήλειον ἢ βόειον ἢ μεμιγμένον ;
 ΧΟ. ὄν ἂν θέλῃς σύ· μὴ ἔμε καταπίῃς μόνον.
 ΚΥ. ἦκιστ'· ἐπεὶ γ' ἂν ἐν μέσῃ τῇ γαστέρι 220
 πηδῶντες ἀπολέσαιτ' ἂν ὑπὸ τῶν σχημάτων.
 εἶ· τίς ὄχλον τόνδ' ὄρω πρὸς αὐλοῖς ;
 ληισταὶ τινες κατέσχον ἢ κλῶπες χθόνα.

ὄρῳ γέ τοι τούσδ' ἄρνας ἐξ ἄντρων ἐμῶν
στρεπταῖς λύγοισι σῶμα συμπεπλεγμένους, 225
τεύχη τε τυρῶν συμμιγῆ, γέροντά τε
πληγαῖς πρόσωπον φαλακρὸν ἐξωδηκότα.

ΣΕ. ὦμοι, πυρέσσω συγκεκομμένους τάλας.

ΚΥ. ὑπὸ τοῦ; τίς ἐς σὸν κράτ' ἐπύκτευσεν, γέρον;

ΣΕ. ὑπὸ τῶνδε, Κύκλωψ, ὅτι τὰ σ' οὐκ εἶων φέρειν. 230

ΚΥ. οὐκ ἦσαν ὄντα θεόν με καὶ θεῶν ἄπο;

ΣΕ. ἔλεγον ἐγὼ τὰδ'· οἱ δ' ἐφόρουσιν τὰ χρήματα,
καὶ τὸν γε τυρὸν οὐκ ἐῶντος ἦσθιον,
τούς τ' ἄρνας ἐξεφοροῦντο· δῆσαντες δέ σε
κλωῶ τριπήχει κατὰ τὸν ὀφθαλμὸν μέσου 235
τὰ σπλάγχν' ἐφασκον ἐξαμήσεσθαι βία,
μάστιγί τ' εὖ τὸ νῶτον ἀπολέψειν σέθεν,
κάπειτα συνδήσαντες ἐς θάδῶλια

τῆς ναὸς ἐμβαλόντες ἀποδώσειν τινὶ
πέτρους μοχλεύειν, ἢ εἰς μυλῶνα καταβαλεῖν. 240

ΚΥ. ἄληθες; οὐκ οὖν κοπίδας ὡς τάχιστ' ἰὼν
θήξεις μαχαίρας, καὶ μέγαν φάκελον ξύλων
ἐπιθεῖς ἀνάψει; ὡς σφαγύντες αὐτίκα
πλήσουσι νηδὺν τὴν ἐμὴν ἀπ' ἄνθρακος
θερμὴν ἐλόντος δαῖτα τοῦ κρεανόμου, 245
τὰ δ' ἐκ λέβητος ἐφθὰ καὶ τετηκότα·
ὡς ἐκπλεῶς γε δαιτός εἰμ' ὄρεσκόου·
ἄλις λεόντων ἐστὶ μοι θοινωμένῳ
ἐλάφων τε, χρόνιος δ' εἰμ' ἀπ' ἀνθρώπων βορᾶς.

ΣΕ. τὰ καινά γ' ἐκ τῶν ἠθάδων, ᾧ δέσποτα, 250
ἠδίου' ἐστίν. οὐ γὰρ οὖν νεωστί γε
ἄλλοι πρὸς ἄντρα ταῦτ' ἀφίκοντο ξένοι.

ΟΔ. Κύκλωψ, ἄκουσον ἐν μέρει καὶ τῶν ξένων.

- ἡμεῖς βορᾶς χρήζοντες ἐμπολὴν λαβεῖν
 σῶν ἄσπον ἄντρων ἤλθομεν νεὸς ἄπο. 255
 τοὺς δ' ἄρνας ἡμῖν οὗτος ἀντ' οἴνου σκύφου
 ἀπημπόλα τε κἀδίδου πιεῖν λαβῶν
 ἐκῶν ἐκούσι, κοῦδὲν ἦν τούτων βία.
 ἀλλ' οὗτος ὑγιὲς οὐδὲν ὦν φησιν λέγει,
 ἐπεὶ κατελήφθη σοῦ λάθρα πωλῶν τὰ σά. 260
- ΣΕ. ἐγὼ ; κακῶς γὰρ ἐξόλοι'. ΟΔ. εἰ ψεύδομαι.
- ΣΕ. μὰ τὸν Ποσειδῶ τὸν τεκόντα σ', ὦ Κύκλωψ,
 μὰ τὸν μέγαν Τρίτωνα καὶ τὸν Νηρέα,
 μὰ τὴν Καλυψῶ τάς τε Νηρέως κόρας,
 μὰ θ' ἱερὰ κύματ' ἰχθύων τε πᾶν γένος, 265
 ἀπώμοσ', ὦ κάλλιστον, ὦ Κυκλώπιον,
 ὦ δεσποτίσκε, μὴ τὰ σ' ἐξοδᾶν ἐγὼ
 ξένοισι χρήματ'. ἢ κακῶς οὗτοι κακοὶ
 οἱ παῖδες ἀπόλοιθ', οὗς μάλιστ' ἐγὼ φιλῶ.
- ΧΟ. αὐτὸς ἐχ'. ἐγῶγε τοῖς ξένοις τὰ χρήματα 270
 περνάντα σ' εἶδον· εἰ δ' ἐγὼ ψευδῆ λέγω,
 ἀπόλοιθ' ὁ πατήρ μου, τοὺς ξένους δὲ μᾶδῖκει.
- ΚΥ. ψεύδεσθ'· ἐγῶγε τῷδε τοῦ Ῥαδαμάνθυος
 πλείω πέποιθα καὶ δικαιότερον λέγω.
 θέλω δ' ἐρέσθαι· πόθεν ἐπλεύσατ', ὦ ξένοι ; 275
 ποδαποί, τίς ὑμᾶς ἐξεπαίδευσευ πόλις ;
- ΟΔ. Ἴθακήσιοι μὲν τὸ γένος, Ἴλιου δ' ἄπο,
 πέρσαντες ἄστν, πνεύμασιν θαλασσίοις
 σὴν γαίαν ἐξωσθέντες ἦκομεν, Κύκλωψ.
- ΚΥ. ἢ τῆς κακίστης οἱ μετήλθεθ' ἀρπαγὰς 280
 Ἐλένης Σκαμάνδρου γείτον' Ἴλιου πόλιν ;
- ΟΔ. οὗτοι, πόνον τὸν δεινὸν ἐξητήληκότες.
- ΚΥ. αἰσχρὸν στράτευμά γ', οἵτινες μιᾶς χάριν

γυναικὸς ἐξεπλεύσατ' ἐς γαίαν Φρυγῶν.

- ΟΔ. θεοῦ τὸ πρᾶγμα. μηδέν' αἰτιῶ βροτῶν. 285
 ἡμεῖς δέ σ', ὦ θεοῦ ποντίου γενναῖε παῖ,
 ἱκετεύομέν τε καὶ λέγομεν ἐλευθέρως,
 μὴ τλῆς πρὸς ἄντρα σοὺς ἀφιγμένους φίλους
 κτανεῖν, βοράν τε δυσσεβῆ θέσθαι γνάθοις·
 οἱ τὸν σόν, ὦναξ, πατέρ' ἔχειν νεῶν ἔδρας 290
 ἐρρυσάμεσθα γῆς ἐν Ἑλλάδος μυχοῖς.
 ἱρός τ' ἄθραυστος Ταινάρου μένει λιμῆν,
 Μαλέας τ' ἄκροι κευθμῶνες, ἧ τε Σουνίου
 δίας Ἀθάνας σῶς ὑπάργυρος πέτρα,
 Γεραλστιοὶ τε καταφυγαί, τά θ' Ἑλλάδος. 295
 δύσφορά γ' ὀνειδῆ Φρυξίν οὐκ ἐδώκαμεν
 ὦν καὶ σὺ κοινοῖ· γῆς γὰρ Ἑλλάδος μυχοῦς
 οἰκεῖς ὑπ' Αἴττην, τῇ πυριστάκτῳ πέτρῃ.
 νόμος δὲ θνητοῖς, εἰ λόγους ἀποστρέφει,
 ἱκέτας δέχεσθαι ποντίους ἐφθαρμένους, 300
 ξενία τε δοῦναι καὶ πέπλοις ἐπαρκέσαι,
 οὐκ ἀμφὶ βουπόροισι πηχθέντας μέλη
 ὀβελοῖσι νηδὺν καὶ γνάθον πλησαι σέθεν.
 ἄλις δὲ Πριάμου γαί' ἐχῆρωσ' Ἑλλάδα,
 πολλῶν νεκρῶν πιούσα δορνηπετῆ φόνον, 305
 ἀλόχους τ' ἀνάνδρους γραῦς τ' ἀπαιδας ὤλεσε
 πολιούς τε πατέρας. εἰ δὲ τοὺς λελειμμένους
 σὺ συμπυρώσας δαῖτ' ἀναλώσεις πικράν,
 ποῦ τρέφεται τις; ἀλλ' ἐμοὶ πιθοῦ, Κύκλωψ,
 πάρες τὸ μάργον σῆς γνάθου, τὸ δ' εὖσεβὲς 310
 τῆς δυσσεβείας ἀνθελού· πολλοῖσι γὰρ
 κέρδη πονηρὰ ζημίαν ἡμείψατο.

ΣΕ. παραινεῖσαι σοι βούλομαι· τῶν γὰρ κρεῶν

- μηδὲν λήπης τοῦδ' ἦν τε τὴν γλῶσσαν δάκῃς,
 κομπὸς γενήσῃ καὶ λαλίστατος, Κύκλωψ. 315
- ΚΥ. ὁ πλοῦτος, ἀνθρωπίσκε, τοῖς σοφοῖς θεός·
 τὰ δ' ἄλλα κόμπῃ καὶ λόγων εὐμορφίαι.
 ἄκρας δ' ἐναλίῃς ἄς καθίδρυται πατὴρ
 χαίρειν κελεύω· τί τάδε προὔστησω λόγῳ ;
 Ζηνὸς δ' ἐγὼ κεραυνὸν οὐ φρίσσω, ξένε, 320
 οὐδ' οἶδ' ὅτι Ζεὺς ἔστ' ἐμοῦ κρείστων θεός.
 οὐ μοι μέλει τὸ λοιπόν. ὥς δ' οὐ μοι μέλει
 ἄκουσον· ὅταν ἄνωθεν ὄμβρον ἐκχέῃ,
 ἐν τῆδε πέτρα στέγν' ἔχω σκηνώματα,
 ἢ μόσχον ὀπτὸν ἢ τι θήρειον δάκος 325
 δαινύμενος, εὖ στέγων τε γαστέρ' ὑπτίαν,
 ἐπεκπιῶν γάλακτος ἀμφορέα, πέπλον
 κρούω, Διὸς βρονταῖσι εἰς ἔριω κτυπῶν.
 ὅταν δὲ βορέας χιόνα Θρηήκιος χέῃ,
 δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν 330
 καὶ πῦρ ἀναίθων, χιόνος οὐδὲν μοι μέλει.
 ἢ γῆ δ' ἀνάγκη, κὰν θέλῃ κὰν μὴ θέλῃ,
 τίκτουσα ποῖαν τὰμὰ πιαίνει βοτά.
 ἀγὼ οὔτινι θύω πλὴν ἐμοί, θεοῖσι δ' οὐ,
 καὶ τῆ μεγίστῃ γαστρὶ τῆδε δαιμόνων· 335
 ὥς τοῦμπιεῖν γε καὶ φαγεῖν τοῦφ' ἡμέραν,
 Ζεὺς οὗτος ἀνθρώποισι τοῖσι σῶφροσι,
 λυπεῖν δὲ μηδὲν αὐτόν· οἱ δὲ τοὺς νόμους
 ἔθεντο, ποικίλλουτες ἀνθρώπων βίον,
 κλαίειν ἄνωγα· τὴν δ' ἐμὴν ψυχὴν ἐγὼ 340
 οὐ παύσομαι δρῶν εὖ κατεσθίων τέ σε.
 ξενία τε λήψει τοιάδ', ὥς ἀμεμπτος ὦ,
 πῦρ καὶ πατρῶον τόνδε λέβητά γ', ὃς ζέσας

- σὴν σάρκα διαφόρητον ἀμφέξει καλῶς.
 ἀλλ' ἔρπετ' εἴσω, τῷ κατ' αὔλιον θεῷ 345
 ἔν' ἀμφὶ βωμῶν στάντες εὐωχῆτέ με.
- ΟΔ. αἰαῖ. πόνους μὲν Τρωικοὺς ὑπέξεδυν
 θαλασσίους τε, νῦν δ' ἐς ἀνδρὸς ἀνοσίσο
 γνώμην κατέσχον ἀλίμενόν τε καρδίαν.
 ᾧ Παλλάς, ᾧ δέσποινα Διογενὲς θεά, 350
 νῦν νῦν ἄρηξον· κρείσσονας γὰρ Ἴλιου
 πόνους ἀφίγμαι κἀπὶ κινδύνου βάθρα.
 σύ τ', ᾧ φαεινῶν ἀστέρων οἰκῶν ἔδρας,
 Ζεῦ ξένι, δρα τὰδ'· εἰ γὰρ αὐτὰ μὴ βλέπεις,
 ἄλλως νομίζει Ζεὺς τὸ μηδὲν ᾧν θεός. 355
- ΧΟ. εὐρείας φάρυγος, ᾧ Κύκλωψ,
 ἀναστόμου τὸ χεῖλος· ὡς ἔτοιμά σοι
 ἐφθὰ καὶ ὀπτὰ καὶ ἀνθρακιᾶς ἀπο χυναίνου,
 βρύκειν, κρεοκοπεῖν μέλη ξένων,
 δασυμάλλω ἐν αἰγίδι καινόμενα. 360
 μή μοι μὴ προδίδου·
 μόνος μόνω κόμιζε πορθμίδος σκάφος.
 χαιρέτω μὲν αὔλις ἦδε,
 χαιρέτω δὲ θυμάτων
 ἀποβώμιος ἂν ἔχει θυσίαν 365
 Κύκλωψ Αἰτναῖος ξενικῶν
 κρεῶν κεχαρμένος βορᾷ·
 νηλῆς ὁ τλάμων, ὅστις
 δωμάτων ἐφεστίους ξένους 370
 ἰκτῆρας ἐκθύει δόμων,
 κόπτων, βρύκων,
 ἐφθὰ τε δαινύμενος μυσταροῖσιν ὀδοῦσιν
 ἀνθρώπων θερμ' ἀπ' ἀνθράκων κρέα.

- ΟΔ. ὦ Ζεῦ, τί λέξω, δειν' ἰδὼν ἄντρων ἔσω, 375
 κοῦ πιστά, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν ;
- ΧΟ. τί δ' ἔστ', Ὀδυσσεῦ ; μῶν θεοίονται σέθεν
 φίλους ἑταίρους ἀνοσιώτατος Κύκλωψ ;
- ΟΔ. δισοῦς γ' ἄθρησας κάπιβαστάσας χεροῖν,
 οἳ σαρκὸς εἶχον εὐτρεφέστατου πάχος. 380
- ΧΟ. πῶς, ὦ ταλαίπωρ', ἦτε πάσχοντες τάδε ;
- ΟΔ. ἐπεὶ πετραίαν τήνδ' ἐσήλθομεν στέγην,
 ἀνέκαυσε μὲν πῦρ πρῶτον, ὑψηλῆς δρυὸς
 κορμούς πλατείας ἐσχάρας βαλὼν ἐπι,
 τρισσῶν ἀμαξῶν ὡς ἀγώγιμον βάρος. 385
 ἔπειτα φύλλων ἐλατίνων χαμαιπετῆ
 ἔστησεν εὐνήν πλησίον πυρὸς φλογί.
 κρατῆρα δ' ἐξέπλησεν ὡς δεκάμφορον,
 μόσχους ἀμέλξας, λευκὸν ἐσχέας γάλα.
 σκύφος τε κισσοῦ παρέθετ' εἰς εὖρος τριῶν 390
 πηχέων, βάθος δὲ τεσσάρων ἐφαίνετο.
 καὶ χάλκεον λέβητ' ἐπέξσευ πυρί,
 ὀβελούς τ' ἄκρους μὲν ἐγκεκαυμένους πυρί,
 ξεστοὺς δὲ δρεπάνῳ τᾶλλα, παλιούρου κλάδων,
 Αἰτναϊά τε σφαγεία πελέκεων γνάθοις. 395
 ὡς δ' ἦν ἔτοιμα πάντα τῷ θεοστυγεῖ
 Ἄιδου μαγείρῳ, φῶτε συμμάρψας δύο
 ἔσφαξ' ἑταίρων τῶν ἐμῶν ῥυθμῷ τινι
 τὸν μὲν λέβητος ἐς κύτος χαλκήλατον,
 τὸν δ' αὖ, τένοντος ἀρπάσας ἄκρου ποδός, 400
 παίων πρὸς ὄξυν στόνυχα πετραίου λίθου,
 ἐγκέφαλον ἐξέρρανε, καὶ καθαρπάσας
 λάβρῳ μαχαίρᾳ σάρκας ἐξώπτα πυρί,
 τὰ δ' ἐς λέβητ' ἐφήκεν ἔψεσθαι μέλη.

ἐγὼ δ' ὁ τλήμων δάκρυ' ἀπ' ὀφθαλμῶν χέων 405
 ἐχρμπτόμην Κύκλωπι κάδιακόνου·
 ἄλλοι δ' ὅπως ὄρνιθες ἐν μυχοῖς πέτρας
 πτήξαντες εἶχον, αἶμα δ' οὐκ ἐνήν χροῖ.
 ἐπεὶ δ' ἑταίρων τῶν ἐμῶν πλησθεὶς βορᾶς
 ἀνέπεσε, φάρυγος αἰθέρ' ἔξανειὶς βαρύν, 410
 ἐσηλθέ μοί τι θεῖον· ἐμπλήσας σκύφος
 Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν,
 λέγων τάδ'· ὦ παῖ πουτίου θεοῦ, Κύκλωψ,
 σκέψαι τόδ' οἶον Ἑλλὰς ἀμπέλων ἀπο
 θεῖον κομίζει πῶμα, Διονύσου γάνος. 415
 ὁ δ' ἔκπλεως ὦν τῆς ἀναισχύντου βορᾶς
 ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἐλκύσας,
 κάπηνεσ' ἄρας χεῖρα, φίλτατε ξένων,
 καλὸν τὸ πῶμα δαιτὶ πρὸς καλῇ δίδως.
 ἦσθέντα δ' αὐτὸν ὡς ἐπησθόμην ἐγώ, 420
 ἄλλην ἔδωκα κύλικα, γιγνώσκων ὅτι
 τρώσει νιν οἶνος καὶ δίκην δώσει τάχα.
 καὶ δὴ πρὸς ὦδὰς εἶρπ'. ἐγὼ δ' ἐπεγχείων
 ἄλλην ἐπ' ἄλλη σπλάγχχ' ἐθέρμαινον ποτῶ.
 ᾄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς 425
 ἄμουσ', ἐπήχει δ' ἄντρον. ἐξελθὼν δ' ἐγὼ
 σιγῇ, σὲ σῶσαι κἄμ', ἐὰν βούλη, θέλω.
 ἀλλ' εἶπατ' εἶτε χρήζετε' εἶτ' οὐ χρήζετε
 φεύγειν ἄμικτον ἄνδρα καὶ τὰ Βακχίον
 ναεῖν μέλαθρα Ναῖδων νυμφῶν μέτα. 430
 ὁ μὲν γὰρ ἔνδον σὸς πατὴρ τάδ' ἦνεσεν.
 ἀλλ' ἀσθενῆς γὰρ κάποκερδαίνων ποτοῦ,
 ὥσπερ πρὸς ἰξῶ τῇ κύλικι λελημμένος
 πτέρυγας ἀλύει· σὺ δέ, νεανίας γὰρ εἶ.

- σώθητι μετ' ἔμοῦ, καὶ τὸν ἀρχαίου φίλον 435
 Διόνυσον ἀνάλαβ', οὐ Κύκλωπι προσφερῆ.
- ΧΟ. ᾧ φίλτατ', εἰ γὰρ τήνδ' ἴδοιμεν ἡμέραν,
 Κύκλωπος ἐκφυγόντες ἀνόσιον κάρα.
 ὡς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλου
 χηρεύομεν τόνδ' οὐκ ἔχοντες καταφυγεῖν. 440
- ΟΔ. ἄκουε δὴ νυν ἦν ἔχω τιμωρίαν
 θηρὸς πανούργου σῆς τε δουλείας φυγῆν.
- ΧΟ. λέγ', ὡς Ἀσιάδος οὐκ ἂν ἦδιον ψόφον
 κιθάρας κλύοιμεν ἢ Κύκλωπ' ὀλωλότα.
- ΟΔ. ἐπὶ κῶμον ἔρπειν πρὸς κασιγνήτους θέλει 445
 Κύκλωπας ἤσθεις τῷδε Βακχίου ποτῶ.
- ΧΟ. ξυνῆκ', ἔρημον ξυλλαβῶν δρυμοῖσί νιν
 σφάζαι μενοιῶς ἢ πετρῶν ὡσαι κάτω.
- ΟΔ. οὐδὲν τοιοῦτον, δόλιος ἢ ἔπιβουλία.
- ΧΟ. πῶς δαί; σοφόν τοί σ' ὄντ' ἀκούομεν πάλαι. 450
- ΟΔ. κῶμον μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, λέγων
 ὡς οὐ Κύκλωπι πῶμα χρῆ δοῦναι τόδε,
 μόνον δ' ἔχοντα βίοτον ἠδέως ἄγειν.
 ὅταν δ' ὑπνώσση Βακχίου νικῶμενος,
 ἀκρέμων ἐλαίας ἐστὶν ἐν δόμοισί τις, 455
 ὃν φασγάνῳ τῷδ' ἐξαποξύνας ἄκρον
 ἐς πῦρ καθήσω· κᾶθ' ὅταν κεκαυμένον
 ἴδω νιν, ἄρας θερμὸν ἐς μέσσην βαλὼν
 Κύκλωπος ὄψιν ὄμματ' ἐκθήξω πυρὶ.
 ναυπηγίαν δ' ὡσεὶ τις ἀρμόζων ἀνῆρ 460
 διπλοῖν χαλινοῖν τρύπανον κωπηλατεῖ,
 οὕτω κυκλώσω δαλὸν ἐν φαεσφόρῳ
 Κύκλωπος ὄψει, καὶ συναυανῶ κόρας.
- ΧΟ. ἰοῦ ἰοῦ.

- γέγηθα, μαινόμεσθα τοῖς εὐρήμασιν. 465
- ΟΔ. κάπειτα καὶ σὲ καὶ φίλους γέροντά τε
νεὸς μελαίνης κοῖλον ἐμβήσας σκάφος
διπλαῖσι κώπαις τῆσδ' ἀποστελῶ χθονός.
- ΧΟ. ἔστ' οὖν ὅπως ἂν ὥσπερ ἐκ σπονδῆς θεοῦ
κἀγὼ λαβοίμην τοῦ τυφλοῦντος ὄμματα 470
δαλοῦ; φόνον γὰρ τοῦδε κοινωνεῖν θέλω.
- ΟΔ. δεῖ γοῦν· μέγας γὰρ δαλός, δν ζυλληπτέον.
- ΧΟ. ὡς κὰν ἀμαξῶν ἑκατὸν ἀραίμην βάρως,
εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου
ὀφθαλμὸν ὥσπερ σφηκιὰν ἐκτρίβομεν. 475
- ΟΔ. σιγᾶτέ νυν' δόλον γὰρ ἐξεπίστασαι·
χῶταν κελεύω, τοῖσιν ἀρχιτέκτοσι
πείθεσθ'· ἐγὼ γὰρ ἄνδρας ἀπολιπὼν φίλους
τοὺς ἔνδον ὄντας οὐ μόνος σωθήσομαι.
καίτοι φύγοιμ' ἄν, κἀκβέβηκ' ἄντρου μυχῶν· 480
ἀλλ' οὐ δίκαιον ἀπολιπόντ' ἐμοὺς φίλους,
ξὺν οἷσπερ ἦλθον δεῦρο, σωθῆναι μόνον.

ΗΜΙΧΟΡΙΟΝ.

- ἄγε, τίς πρῶτος; τίς δ' ἐπὶ πρώτῳ
ταχθεὶς δαλοῦ κώπην ὀχμάσας
Κύκλωπος ἔσω βλεφάρων ὥσας 485
λαμπρὰν ὄψιν διακναίσει;
- ΗΜ. σίγα σίγα. καὶ δὴ μεθύων
ἄχαρι κέλαδον μουσιζόμενος
σκαῖδς ἀπφρὸς καὶ κλαυσόμενος 490
χωρεῖ πετρίνων ἔξω μελάθρων.
φέρε νιν κώμοις παιδεύσωμεν
τὸν ἀπαίδευτον.
πάντως μέλλει τυφλὸς εἶναι.

- ΗΜ.** μακάριος ὃς εὐιάζει 495
 βοτρυῶν φίλαισι πηγαῖς
 ἐπὶ κῶμον ἐκπετασθεῖς,
 * * * * *
 ἐπὶ δεμνίοισι τ' ἄνθος
 χλιδαυῆς ἔχων ἑταίρας 500
 μυρόχριστος λιπαρὸν βό-
 στρυχον, αὐδᾶ δέ, θύραν τίς οἶξει μοι ;
- ΚΥ.** παπαπᾶ, πλέως μὲν οἴνου,
 γάνυμαι δὲ δαιτὸς ἥβης,
 σκάφος, ὀλκὰς ὧς, γεμισθεῖς 505
 ποτὶ σέλμα γαστρὸς ἄκρας.
 ὑπάγει μ' ὁ χόρτος εὐφρων
 ἐπὶ κῶμον ἦρος ὦραις,
 ἐπὶ Κύκλωπας ἀδελφούς.
 φέρε μοι, ξεῖνε, φέρ' ἄσκον ἔνδος μοι. 510
- ΗΜ.** καλὸν ὄμμασιν δεδορκῶς
 καλὸν ἐκπερᾶ μελάθρων.
 * * φιλεῖ τις ἡμᾶς.
 λύχνα δ' ἀμμένει δαΐια σὸν 515
 χροῖα, χῶς τέρεινα νύμφα
 δροσερῶν ἔσωθεν ἀντρων.
 στεφάνων δ' οὐ μίλα χροιά
 περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.
- ΟΔ.** Κύκλωψ, ἄκουσον, ὡς ἐγὼ τοῦ Βακχίου
 τούτου τρίβων εἶμ', ὃν πιεῖν ἔδωκά σοι. 520
- ΚΥ.** ὁ Βάκχιος δὲ τίς ; θεὸς νομίζεται ;
ΟΔ. μέγιστος ἀνθρώποισιν ἐς τέρψιν βίου.
ΚΥ. ἐρυγγάνω γοῦν αὐτὸν ἠδέως ἐγώ.
ΟΔ. τοῖσδ' ὁ δαίμων οὐδένα βλάπτει βροτῶν.

ΚΥ. θεὸς δ' ἐν ἄσκῳ πῶς γέγηθ' οἴκους ἔχων ; 525

ΟΔ. ὄπου τιθῆ τις, ἐνθάδ' ἐστὶν εὐπετής.

ΚΥ. οὐ τοὺς θεοὺς χρῆ σῶμ' ἔχειν ἐν δέρμασιν.

ΟΔ. τί δ', εἰ σε τέρπει γ' ; ἡ τὸ δέρμα σοι πικρόν ;

ΚΥ. μισῶ τὸν ἄσκόν· τὸ δὲ ποτὸν φιλῶ τόδε.

ΟΔ. μένων νυν αὐτοῦ πῖνε κευθύμει, Κύκλωψ. 530

ΚΥ. οὐ χρῆ μ' ἀδελφοῖς τοῦδε προσδοῦναι ποτοῦ ;

ΟΔ. ἔχων γὰρ αὐτὸς τιμιώτερος φανεί.

ΚΥ. διδοὺς δὲ τοῖς φίλοισι χρησιμώτερος.

ΟΔ. πυγμαῖς ὁ κῶμος λολιδρόν τ' ἔριον φιλεῖ.

ΚΥ. μεθύωμεν ἔμπας δ' οὔτις ἂν ψαύσειέ μου. 535

ΟΔ. ὦ τᾶν, πεπωκότ' ἐν δόμοισι χρῆ μένειν.

ΚΥ. ἡλίθιος ὅστις μὴ πῖων κῶμον φιλεῖ.

ΟΔ. ὅς δ' ἂν μεθυσθεῖς γ' ἐν δόμοις μείνη, σοφός.

ΚΥ. τί δρῶμεν, ὦ Σειληνέ ; σοὶ μένειν δοκεῖ ;

ΣΕ. δοκεῖ· τί γὰρ δεῖ συμποτῶν ἄλλων, Κύκλωψ ; 540

ΚΥ. καὶ μὴν λαχνῶδές γ' οὔδας ἀνθηρᾶς χλόης.

ΣΕ. καὶ πρὸς γε θάλπος ἡλίου πίνειν καλόν.

κλίθητί νύν μοι πλευρὰ θεῖς ἐπὶ χθονός.

ΚΥ. ἰδού·

τί δῆτα τὸν κρατῆρ' ὄπισθέ μου τιθεῖς ; 545

ΣΕ. ὡς μὴ παρών τις καταλάβῃ. ΚΥ. πίνειν μὲν οὖν

κλέπτων σὺ βούλει· κάτθες αὐτὸν ἐς μέσον.

σὺ δ', ὦ ξέν', εἰπέ τοῦνομ' ὅ τι σε χρῆ καλεῖν.

ΟΔ. Οὔτιν' χάριν δὲ τίνα λαβῶν σ' ἐπαινέσω ;

ΚΥ. πάντων σ' ἐταίρων ὕστερον θοινάσομαι. 550

ΟΔ. καλόν γε τὸ γέρας τῷ ξένῳ δίδως, Κύκλωψ.

ΚΥ. οὔτος, τί δρᾶς ; τὸν οἶνον ἐκπίνεις λάθρα ;

ΣΕ. οὔκ, ἀλλ' ἔμ' οὔτος ἔκυσεν, ὅτι καλὸν βλέπω.

ΚΥ. κλαύσει, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε.

ΣΕ. ναὶ μὰ Δί', ἐπεὶ μού φησ' ἐρᾶν ὄντος καλοῦ. 555

ΚΥ. ἔγχει· πλέων δὲ τὸν σκύφον δίδου μόνου.

ΣΕ. πῶς οὖν κέκραται; φέρε διασκεψώμεθα.

ΚΥ. ἀπολείς· δὸς οὕτως. ΣΕ. ναὶ μὰ Δί' οὐ πρὶν
ἂν σέ γε

στέφανον ἴδω λαβόντα, γεύσωμαί τ' ἔτι.

ΚΥ. φύνοχος ἄδικος. ΣΕ. ναὶ μὰ Δί' ἀλλ' ὄφνος γλυκύς.
ἀπομυκτέον δέ σοι γ', ὅπως λήψει πιεῖν. 561

ΚΥ. ἰδοῦ, καθαρὸν τὸ χεῖλος αἰ τρίχες τέ μου.

ΣΕ. θές νυν τὸν ἀγκῶν' εὐρύθμως, κἄτ' ἔκπιε,
ὡσπερ μ' ὄρᾳς πίνοντα χῶσπερ οὐκ ἐμέ.

ΚΥ. ἂ ἂ, τί δράσεις; ΣΕ. ἠδέως ἡμύστισα. 565

ΚΥ. λαβὼν, ξέν', αὐτὸς οἰνοχόος γέ μου γενοῦ.

ΟΔ. γιγνώσκεται γοῦν ἀμπελος τῆμῃ χερὶ.

ΚΥ. φέρ' ἔγχεον νῦν. ΟΔ. ἐγχέω, σίγα μόνου.

ΚΥ. χαλεπὸν τόδ' εἶπας, ὅστις ἂν πίνῃ πολύν.

ΟΔ. ἰδοῦ λαβὼν ἔκπιθι καὶ μηδὲν λίπης. 570
συνεκθανεῖν δὲ σπῶντα χρῆ τῷ πώματι.

ΚΥ. παπαῖ, σοφὸν γε τὸ ξύλον τῆς ἀμπέλου.

ΟΔ. κἂν μὲν σπάσῃ γε δαιτὶ πρὸς πολλῇ πολύν,
τέγξας ἄδιψον νηδύν, εἰς ὕπνον βαλεῖς·
ἦν δ' ἐκλίπης τι, ξηρανεῖ σ' ὁ Βάκχιος. 575

ΚΥ. ἰοῦ ἰοῦ,

ὡς ἐξένευσα μόγισ' ἄκρατος ἢ χάρις·

ὁ δ' οὐρανός μοι συμμαμγμένος δοκεῖ

τῇ γῆ φέρεσθαι, τοῦ Διὸς τε τὸν θρόνον

λεύσσω τὸ πᾶν τε δαιμόνων ἀγνὸν σέβας. 580

οὐκ ἂν φιλήσαιμ'· αἱ Χάριτες πειρώσῃ με.

ἄλις Γανυμήδην τόνδ' ἔχων ἀναπαύσομαι

κάλλιστα νῆ τὰς Χάριτας. * * *

* * * * *

ΣΕ. ἐγὼ γὰρ ὁ Διὸς εἰμι Γανυμήδης, Κύκλωψ ; 585

ΚΥ. ναὶ μὰ Δί', ὃν ἀρπάξω γ' ἐγὼ 'κ τοῦ Δαρδάνου.

ΣΕ. ἀπόλωλα, παῖδες· σχέτλια πείσομαι κακά.

ΧΟ. μέμφει τὸν ἐραστὴν κὰν τρυφαῖς πεπωκότα ;

ΣΕ. οἴμοι· πικρότατον οἶνον ὄψομαι τάχα.

ΟΔ. ἄγε δῆ, Διούσου παῖδες, εὐγενῆ τέκνα, 590

ἔνδον μὲν ἀνὴρ· τῷ δ' ὕπνῳ παρειμένος

τάχ' ἐξ ἀναιδούς φάρυγος ὠθήσει κρέα.

δαλὸς δ' ἔσωθεν αὐλίων ὠθεῖ καπνόν.

παρηντρέπισται δ' οὐδὲν ἄλλο πλὴν πυροῦν

Κύκλωπος ὄψιν· ἄλλ' ὅπως ἀνὴρ ἔσει. 595

ΧΟ. πέτρας τὸ λῆμα κἀδάμαντος ἔξομεν.

χώρει δ' ἐς οἴκους, πρὶν τι τὸν πατέρα παθεῖν

ἀπάλαμνον, ὣς σοι τὰνθάδ' ἐστὶν εὐτρεπιῆ.

ΟΔ. Ἥφαιστ' ἀναξ Αἰτναίε, γείτονος κακοῦ 600

λαμπρὸν πυρώσας ὄμμ' ἀπαλλάχθηθ' ἀπαξ,

σύ τ', ὦ μελαίνης Νυκτὸς ἐκπαίδευσ', Ἔγνε,

ἄκρατος ἐλθὲ θηρὶ τῷ θεοστυγεῖ,

καὶ μὴ 'πὶ καλλίστοισι Τρωικοῖς πόνοις

αὐτὸν τε ναύτας τ' ἀπολέσητ' Ὀδυσσεά

ὑπ' ἀνδρός, ᾧ θεῶν οὐδὲν ἢ βροτῶν μέλει. 605

ἢ τὴν τύχην μὲν δαίμον' ἠγείσθαι χρεῶν,

τὰ δαιμόνων δὲ τῆς τύχης ἐλάσσονα.

ΧΟ. λήψεται τὸν τράχηλον

ἐντόνωσ ὁ καρκίνος

τοῦ ξένων δαιτυμόνος· πυρὶ γὰρ τάχα 610

φωσφόρους ὀλεῖ κόρας·

ἦδη δαλὸς ἠνθρακωμένος

κρύπτεται εἰς σποδιὰν δρυὸς ἄσπετον ἔρνος. 615

ἀλλ' ἴτω Μάρων·

πραστέτω μαινόμενος·

ἐξελέτω βλέφαρον

Κύκλωπος, ὡς πῆη κακῶς.

κάγῳ τὸν φιλοκισσοφόρον Βρόμιον

620

ποθεινὸν εἰσιδεῖν θέλω,

Κύκλωπος λιπῶν ἐρημίαν.

ἄρ' ἐς τοσονδ' ἀφίξομαι ;

ΟΔ. σιγᾶτε πρὸς θεῶν, θῆρες, ἡσυχάζετε,

συνθέντες ἄρθρα στόματος· οὐδὲ πνεῖν ἐῶ,

625

οὐ σκαρδαμύσσειν, οὐδὲ χρέμπτεσθαί τινα,

ὡς μὴ 'ξεγερθῆ τὸ κακόν, ἐς τ' ἂν ὄμματος

ὄψις Κύκλωπος ἐξαμιλληθῆ πυρί.

ΧΟ. σιγῶμεν ἐγκάψαντες αἰθέρα γνάθοις.

ΟΔ. ἄγε νῦν ὅπως ἄψεσθε τοῦ δαλοῦ χεροῖν

630

ἔσω μολόντες· διάπυρος δ' ἐστὶν καλῶς.

ΧΟ. οὐκοῦν σὺ τάξεις οὔστινας πρώτους χρεῶν

καυστὸν μοχλὸν λαβόντας ἐκκαίειν τὸ φῶς

Κύκλωπος, ὡς ἂν τῆς τύχης κοινώμεθα.

ΗΜ. ἡμεῖς μέν ἐσμεν μακρότερον πρὸ τῶν θυρῶν

635

ἐστῶτες ὠθεῖν ἐς τὸν ὀφθαλμὸν τὸ πῦρ.

ΗΜ. ἡμεῖς δὲ χωλοὶ γ' ἀρτίως γεγενήμεθα.

ΗΜ. ταῦτόν πεπόνθατ' ἄρ' ἐμοί. τοὺς γὰρ πόδας

ἐστῶτες ἐσπάσθημεν οὐκ οἶδ' ἐξ ὄτου.

ΗΜ. ἐστῶτες ἐσπάσθητε ; ΗΜ. καὶ τά γ' ὄμματα

640

μέστ' ἐστὶν ἡμῶν κόνεος ἢ τέφρας ποθέν.

ΟΔ. ἄνδρες πονηροὶ κοῦδὲν οἶδε σύμμαχοι.

ΧΟ. ὀτιῆ τὸ νῶτον τὴν ῥάχιν τ' οἰκτείρομεν,

καὶ τοὺς ὀδόντας ἐκβαλεῖν οὐ βούλομαι

τυπτόμενος, αὕτη γίγνεται πονηρία ;

645

ἀλλ' οἶδ' ἐπωδὴν Ὀρφέως ἀγαθὴν πάνν,
ὡς αὐτόματον τὸν δαλὸν ἐς τὸ κρανίου
στείχονθ' ὑφάπτειν τὸν μονῶπα παῖδα γῆς.

- ΟΔ. πάλαι μὲν ἤδη σ' ὄντα τοιοῦτον φύσει,
νῦν δ' οἶδ' ἄμεινον. τοῖσι δ' οἰκείοις φίλοις 650
χρησθαί μ' ἀνάγκη. χειρὶ δ' εἰ μηδὲν σθένεις,
ἀλλ' οὖν ἐπεγκέλευέ γ', ὡς εὐψυχίας
φίλων κελευσμοῖς τοῖσι σοῖς κτησώμεθα.
- ΧΟ. δράσω τάδ'. ἐν τῷ Καρὶ κινδυνεύσομεν.
κελευσμάτων δ' ἕκατι τυφέσθω Κύκλωψ. 655
ἰὼ ἰώ.

γενναιότατ' ὠθεῖτε, σπεύδετε.

ἐκκαίετε τὴν ὀφρὺν

θηρὸς τοῦ ξενοδαίτα.

τύφετ' ὦ, καίετ' ὦ

τὸν Αἴτνας μηλονόμον. 660

τόρνευ', ἔλκε, μή σ' ἐξοδυνηθεῖς

δράση τι μάταιον.

ΚΥ. ὦμοι, κατηνθρακώμεθ' ὀφθαλμοῦ σέλας.

ΧΟ. καλὸς γ' ὁ παιάν' μέλπε μοι τόνδ', ὦ Κύκλωψ.

ΚΥ. ὦμοι μάλ', ὡς ὑβρίσμεθ', ὡς ὀλώλαμεν. 665

ἀλλ' οὔτι μὴ φύγητε τῆσδ' ἕξω πέτρας

χαίροντες, οὐδὲν ὄντες· ἐν πύλαισι γὰρ

σταθεῖς φάραγγος τάσδ' ἐναρμόσω χέρας.

ΧΟ. τί χρῆμ' αὐτεῖς, ὦ Κύκλωψ; ΚΥ. ἀπωλόμην.

ΧΟ. αἰσχρὸς γε φαίνει. ΚΥ. καπὶ τοῖσδέ γ' ἄθλιος. 670

ΧΟ. μεθύων κατέπεσες ἐς μέσους τοὺς ἀνθρακας;

ΚΥ. Οὐτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἄρ' οὐδεὶς σ' ἠδίκη.

ΚΥ. Οὐτίς με τυφλοῖ βλέφαρον. ΧΟ. οὐκ ἄρ' εἶ
τυφλός.

- ΚΥ. ὡς δὴ σύ. ΧΟ. καὶ πῶς σ' οὔτις ἂν θείῃ τυ-
φλόν;
- ΚΥ. σκώπτεις· ὁ δ' Οὔτις ποῦ 'στιν; ΧΟ. οὐδαμοῦ,
Κύκλωψ. 675
- ΚΥ. ὁ ξένος, ἴν' ὀρθῶς ἐκμάθῃς, μ' ἀπώλεσεν,
ὁ μιάρως, ὅς μοι δὸνς τὸ πῶμα κατέκλασεν.
- ΧΟ. δεινὸς γὰρ οἶνος καὶ παλαίσθαι βαρύς.
- ΚΥ. πρὸς θεῶν πεφεύγασ' ἢ μένουσ' εἴσω δόμων;
- ΧΟ. οὔτοι σιωπῇ τὴν πέτραν ἐπήλυγα 680
λαβόντες ἐστήκασι. ΚΥ. ποτέρας τῆς χερσός;
- ΧΟ. ἐν δεξιᾷ σου. ΚΥ. ποῦ; ΧΟ. πρὸς αὐτῇ τῇ
πέτρα.
ἔχεις; ΚΥ. κακόν γε πρὸς κακῷ· τὸ κρανίον
παίσας κατέαγα. ΧΟ. καὶ σε διαφεύγουσί γε.
- ΚΥ. οὐ τῆδ', ἐπεὶ τῆδ' εἶπας. ΧΟ. οὐ ταύτῃ λέγω. 685
- ΚΥ. πῆ γάρ; ΧΟ. περιάγουσίν σε πρὸς τὰριστερά.
- ΚΥ. οἴμοι· γελῶμαι· κερτομεῖτέ μ' ἐν κακοῖς.
- ΧΟ. ἀλλ' οὐκέτ', ἀλλὰ πρόσθεν οὗτός ἐστί σου.
- ΚΥ. ὦ παγκάκιστε, ποῦ ποτ' εἶ; ΟΔ. τηλοῦ σέθεν
φυλακαῖσι φρουρῶ σῶμ' Ὀδυσσέως τόδε. 690
- ΚΥ. πῶς εἶπας; ὄνομα μεταβαλὼν καινὸν λέγεις;
- ΟΔ. ὅπερ γ' ὁ φύσας μ' ὠνόμαζ' Ὀδυσσέα.
δώσειν δ' ἐμελλες ἀνοσίου δαιτὸς δίκας·
κακῶς γὰρ ἂν Τροίαν γε διεπυρωσάμην,
εἰ μὴ σ' ἑταίρων φύνον ἐτιμωρησάμην. 695
- ΚΥ. αἰαῖ· παλαιὸς χρῆσμός ἐκπεραίνεται.
τυφλὴν γὰρ ὄψιν ἐκ σέθεν σχήσει μ' ἔφη
Τροίας ἀφορμηθέντος. ἀλλὰ καὶ σέ τοι
δίκας ὑφέξειν ἀντὶ τῶνδ' ἐθέσπισε,
πολὺν θαλάσση χρόνον ἐναιωρούμενον. 700

ΟΔ. κλαίειν σ' ἄνωγα· καὶ δέδραχ' ὅπερ λέγω.
 ἐγὼ δ' ἐπ' ἀκτὰς εἶμι, καὶ νεὼς σκάφος
 ἦσσω ἔπι πόντον Σικελὸν ἕς τ' ἐμὴν πάτραν.

ΚΥ. οὐ δῆτ', ἐπεὶ σε τῆσδ' ἀπορρήξας πέτρας
 αὐτοῖσι συνναύταισι συντρίψω βαλῶν.
 ἄνω δ' ἐπ' ὄχθον εἶμι, καίπερ ὦν τυφλός,
 δι' ἀμφιτρήτος τῆσδε προσβαίνων ποδί.

705

ΧΟ. ἡμεῖς δὲ συνναῦται γε τοῦδ' Ὀδυσσέως
 ὄντες τὸ λοιπὸν Βακχίῳ δουλεύσομεν.

APPENDIX.

Pal. gr. 287 ; nothing to be added to description in Stevenson's printed catalogue, but that the MS. is $12\frac{1}{2} \times 8\frac{1}{2}$ in., and in my opinion is rather fifteenth century than fourteenth.

Ff. 197-203 Cyclops.

vv. 41-79.

$\overset{\circ}{X}^1$ πᾶ δὴ μοι γενναίων μὲν πατέρων

(a m. sec.)
εἰ (sic)

σατύρων
γενναίων τ' ἐκ τοκάδων : πᾶ δὴ μοι νίσῃ σκοπέλους

τ

οὐ τὰ δ' ὑπήνεμος ἄβρα : καὶ ποιηρὰ ² βοτάνα
διναῖεν θ' ὕδωρ ποταμῶν : ἐπίστραις κείται πέλας

H a m. sec.

μηλοβότα στασίορον : κύκλωπος ἀγροβάτα
ἄντρων, οὔσοι βλαχαὶ τεκέων : ψύττα
οὐ τὰδ' οὖν οὐ τὰδε νέμη : κλιτὴν δροσεράν ; ὡή
ρίψω πέτρον τάχα σοῦ : ὑπάγω ὑπάγω κεράστα
σπαργῶντας μαστοὺς χάλασαι : δέξαι, θηλαῖσι σπορὰς
ἄς λείπεις ἄρνῶν θαλάμοις : ποθοῦσισῆμερόκοι
βλαχαὶ σμικρῶν τεκέων : εἰς αὐτὰν ποτ' ἀμφιβαίνειν
ποιηροὺς λιποῦσα νομούς : αἰτναίων εἴσω σκοπέλων
οὐ τὰδε βρόμος· οὐ τὰδε χοροί : βάγχει τὲ θυρσοφόροι
οὐ τυμπάνων ἀλαλαγμοί : κήναις παρ' ὕδροχύτοις
οὐκ οἴνου χλωραὶ σταγόνες : οὐδ' ἐν νύσσα μετὰ νυμφῶν
ἱακχον ἱακχον ὠδάν : μέλπω πρὸς τὰν ἀφροδίταν

¹ m. I had prefixed X to γενναίων.

² ποιηρὰ in ras.

ἀν θηρεύων πετόμαν : βάγχαϊς σὺν λευκόποσιν
 ὦ φίλος ὦ φίλε : βαγχεῖε¹, ποῖ οἰοπολεῖς
 ξανθὰν χαιτὰν σείεις : ἐγὼ δ' ὁ σὸς πρόπολος
 θητεύων κύκλωπι : τῷ μονοδέρκτα
 δοῦλος ἀλαίνων : σὺν τὰδε τράγου χλαίνα
 μελέα σᾶς χωρὶς φιλίας.
 λή

152. σι φέρ' ἐκπάταξον.

244 sq. One leaf containing vv. 244-351 has been cut out.

394. ξεστοὺς δὲ δρεπάνω γ' ἀλλὰ παλιούρου κλάδω.

439. ὡς διαμακροῦ γε τὸν σίφωνα τὸν φίλον

440. χηρεύομεν τόνδ' οὐκ ἔχομεν καταφαγεῖν.

There is no mark in the MS. to indicate that these two lines are an interpolation.

^ε
 X 483-518.

ἄγε τίς πρῶτος τίς δ' ἐπὶ πρῶτῳ

ταχθεῖς δαλῶ κόπην ὀχμάσας,

κύκλωπος ἔσω βλεφάρων ὄσας

λαμπρὰν ὄψιν διακναίσει : ὠδὴ ἔνδοθεν

σίγα σίγα. καὶ δὴ μεθύων

ἄχαριν κέλαδον μουσιζόμενος

σκαῖς ἀπωδὸς καὶ κλαυσόμενος

χωρεῖ γε πετρίνων ἕξω μελάθρων

φέρε νιν κόμοις παιδεύσωμεν

τὸν ἀπαίδευτον . πάντως μέλλει τυφλὸς εἶναι

μακάριος ὅστις σε βιάζει : βοτρυῶν φίλαισι πηγαῖς

ἐπὶ κῶμον ἐκπετασθεῖς : φίλον ἄνδρ' ὑπαγκαλίζων

ἐπὶ δεμνίοις τε ξανθόν : χλιδανῆς ἔχων ἐταίρας

μυρόχρυστος λιπαρὸς βό : στρυχον. αὐτὰ δὲ θύραν τίς οἴξει μοι.

^υ
 K πᾶ πᾶ πᾶ . πλέως μὲν οἴνου

γάνυμαι δαιτὸς ἤβης : σκάφος ὀλκὰς ὡς γεμισθεῖς

ποτὶ σέλας σταστρὸς ἄκρας : ὑπάγει μ' ὁ χόρτος εὐφρων

ἐπὶ κῶμον ἦρος ὦραις : ἐπὶ κύκλωπας ἀδελφούς

φέρε μοι φέρε ξέν' ἄσκόν : ἔνδος μοι.

^ε
 X καλὸν ὄμμασι δεδορκῶς : καλὸν ἐκπερᾶ μελάθρων.
 φιλεῖ τίς ἡμᾶς : λίχνα δ' ἀμμένει δαία.

¹ In βαγχεῖε erasure between χ and εἰε.

σὸν χρῶα χ' ὡς τέρεινα νύμφα : δροσερῶν ἔσωθεν ἄντρων
στεφάνων δ' οὐ μία χρῶα : περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.

561. λήψη.

608 sq.

Χ^ρ λήψεται τὸν τράχηλον ἐντόνωσ ὁ καρκίνος
τοῦ ξένων δαιτυμόνος . πυρὶ γὰρ τάχα
φωσφόρους ὀλεῖ κόρας . ἤδη δαλὸς ἠνθρακωμένος
κρύπτεται εἰς σποδιάν . δρυὸς ἄσπετον ἔρνος^ρ
ἀλλ' ἴτω μάρων . πρασσέτω μαινόμενος
ἐξελέτω βλέφαρον : κύκλωπος ὡς πῖη κακῶς
κἀγὼ τὸν φιλοκισσοφόρον : βρόμιον ποθεινὸν εἰσιδεῖν θέλω.
κύκλωπος λιπὼν ἐρημίαν : ἄρ' ἐς τοσόνδ' ἀφίξομαι

Laur. 32, 2 cod. bomb., 11 $\frac{1}{2}$ × 9 unc. Angl. fol. 247, saeculi ut mihi et Bandinio videtur XIV, satis bene scriptus. Exstant in prima pagina annotationes nonnullae ad possessorem libri aliquem pertinentes, quas videas apud Bandinium; ceterum ab eis consequitur codicem ante a. 1348 esse scriptum.

Ff. 82-7 continetur Cyclops, duabus columnis scriptus. vv. 41 sqq.

Χ^ο : σατύρων : πᾶ δὴ μοι γενναίων μὲν πατέρων
γενναίων τ' ἐκ τοκάδων : πᾶ δὴ μοι νίσση σκοπέλευς
οὐ τᾶ δ' ὑπήνεμος αὔρα : καὶ ποιηρὰ βοτάνα
διναῖεν θ^ρ ὕδωρ ποταμῶν : ἐν πίσταις κείται πέλας ἀν¹
(sic)

(sic)
² ἄντρων ; οὔσοι βλαχαὶ τεκέων : ψύττει.
οὐ τᾶ δ' οὐδὲν οὐ τᾶδε νέμη : ἦ³ ἠλιτην δροσεράν ; ὦή
ρίψω πέτρον τάχα σοῦ : ὑπάγω ὑπάγω κερᾶστα
μηλοβότα στασίωρον : κύκλωπος ἀγροβότα
σπαργώνας μαστοῦσ χάλασαι : δέξαι θηλαῖσι σποράς
ἀσ λείπεισ ἀρνῶν θαλάμοισ : ποθοῦσι σ' ἀμερόκοιτοι
βλαχαὶ σμικρῶν τεκέων : εἰς αὐλάν ποτ' ἀμφιβαίνει

¹ ἀν hic addidit manus recentior.

² ἀν linea traduxit man. rec.

³ ἦ ᾤ m. rec. I do not make out the syllable. Perhaps it is ἦτ' οὐν.

εί μ. rec.

ποιηροῦσ λιπούσα νομούς : αἰτναίων εἶσω σκοπέλων
οὐ τὰδε βρόμιος· οὐ τὰδε χοροί : βάγχαι τὲ θυρσοφόροι
οὐ τυμπάνων ἀλαλαγμοί : κήναισι παρ' ὕδροχύτοις
οὐ κοίνου χλωραὶ σταγόνες : οὐ νύσσα μετὰ νυμφᾶν :
ἱακχον ἱακχον ὠδάν : μέλπω πρὸς τὰν ἀφροδίταν
ἂν θηρέων πετόμαν : βάγχαις σὺν λευκόποσιν
ὦ φίλος ὦ φίλε βακχεῖε : ποῖ οἰοπολεῖς

ων μ. rec.

ξανθὰν χαίταν σείεις : ἐγὼ δ' ὁ σὸς πρόσπολος
(sic)

θητεύων κύκλωπι : τῷ μονοδέρκα
δοῦλος ἀλαίνων σὺν τὰδε : τράγου χλαίνα
μελέα σᾶς χωρὶς φιλίας.

152. ἐκπάταξον.

245. θερμὴν ἔδοντοσ δαῖτα τῷ κρεανόμῳ.

in margine praefiguntur puncti duo, ; in voc. ἔδοντος ē est
in rasura.

260. ἐπεὶ κατελήφθη σοῦ λύθρα πωλῶν τὰ σά.

290, 1. οἱ τὸν σὸν ἀναξ πατέρ' ἔχειν νεῶν ἔδρασ

εἰρῦσάμεσθα γῆς ἐν ἐλλάδος μῦχοις.

299. νόμοις δὲ θνητοῖς εἰς λόγους ἀποστρέφη.

343, 4. πῦρ καὶ πατρῶων τόνδε λέβητά γ' ὅς ζέσας

σὴν σάρκα δῦσφόρητον ἀμφέξει καλῶς.

394. ξεστοὺς δὲ δρεπάνω γ' ἀλλὰ παλιούρου κλάδω.

439, 440. Nothing in MS. to denote interpolation.

483 sq.

X : ἄγε τίς πρῶτος τίς δ' ἐπὶ πρῶτω

ταχθεῖς δαλῶ κόπην ὀχμάσασ,

κύκλωπος ἔσω βλεφάρων ὄσας

ἡμῶσ'

λαμπρὰν ὄψιν διακναίσει : ὠδῆ ἔνδοθεν

σίγα· σίγα. καὶ δὴ μεθύων

ἄχαριν κέλαδον μουσίζόμενος

σκαιὸς ἀπωδὸς καὶ κλαυσόμενος

χωρεῖ γε πετρίνων ἔξω μελάθρων

φέρε νῦν κόμοις παιδεύωμεν

τὸν ἀπαίδευτον : πάντως μέλλει τυφλὸς εἶναι
 μχν. μακάριος ὃς εὐιάζει : βοτρυῶν φίλαισι πηγαῖς·
 ἡ στρ ἐπὶ κῶμον ἐκπετασθεῖς : φίλον ἄνδρ' ὑπαγκαλίζων
 ἐπὶ δεμνίοις τὲ ξανθὸν : χλιδαῆς ἔχων ἑταίρας
 μῦρόχριστος λιπαρὸς βό¹ . . . στρυχον. αὐδᾶ δὲ θύραν τίς
 οἶξει μοι.

K^υ : πα πα . πᾶ . πλέως μὲν οἴνου
 γάνυμαι δαιτὸς ἤβης : σκάφος δλκὰς ὡς γεμισθεῖς
 ποτὶ σέλμα γαστρὸς ἄκρας : ὑπάγει μ' ὁ χόρτος εὐφρων
 φέρε μοι ξεῖνε φέρ' ἄσκον² . . . ἔνδος μοι·

X^δ : καλὸν ὄμμασι δεδορκῶς : καλὸν ἐκπερᾶ μελάθρων
 φίλει τίς ἡμᾶς . λύχνα δ' ἀμμένει δαῖτα
 σὸν χροῖα χ' ὡς τέρεινα νύμφα : δροσερῶν ἔσωθεν ἄντρων
 στρεφάνων δ' οὐ μῖα χροῖα : περὶ σὸν κρατὰ τάχ' ἐξομιλήσει
 μιλήσει [late hand erased this word here and added it at end of
 line above].

561. λήψη.

608. sq. **X**^δ λήψεται τὸν τράχηλον
 στρ. ἐντόνωσ ὁ καρκίνος
 τοῦ ξένων δαιτύμονος
 πυρὶ γὰρ τάχα
 φωσφόρους ὀλεῖ κόρας·
 ἤδη δαλὸς ἠνθρακωμένος
 κρύπτεται εἰς σποδιάν·
 δρυὸς ἄσπετον ἔρνος.
 ἀλλ' ἔτω μάρων
 πρασσέτω μαινόμενος
 ἐξελέτω βλέφαρον
 κύκλωπος ὡς πῆ κακῶς
 καγὼ τὸν φιλοκίσοφορον
 βρόμιον ποθεινὸν εἰσιδεῖν θέλω
 κύκλωπος λιπῶν ἐρημίαν
 ἄρ' ἐς τοσόνδ' ἀφίξιμαι ;

¹ ras.

² Something erased.

Clarendon Press Series

EURIPIDES

CYCLOPS

EDITED

WITH INTRODUCTION AND NOTES

BY

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FELLOW OF QUEEN'S COLLEGE, OXFORD, AND RECTOR OF HOLWELL, DORSET

PART II.—NOTES

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NOTES.



ll. 1-81. Before the cave of the Cyclops in Sicily. Silenus, engaged in menial duties, complains of his hard fate, as slave and underling of the Cyclops. He laments the good old times, when Dionysus was his lord. The Chorus take up his lamentation, and call vainly on the god.

1. 1. Dionysus was called **βρόμιος**, as being the noisy boisterous god (*βρέμω*). The name occurs nowhere in Sophocles: though it is frequent enough in Euripides.

1. 2. **ἡύσθenei**. W. Dindorf prefers this form: cp. *infr.* 15. The rule would seem to be that verbs beginning with *εὐ* were subject to the usual augmentation in the best age of Attic, with two exceptions: (i) When *εὐ* is followed by a vowel, that vowel receives the augment; thus, *εὐηγγελίζομην, εὐηργέτουν*. (ii) When the vowel succeeding the *εὐ* is already long by nature, the verb has no augment; thus *εὐήμερον, εὐωχέθην*.

1. 3. Dionysus was driven mad by Hera (who was jealous of him), and sent wandering over the earth.

1. 4. **τροφούς**. This word always occurs as fem., except in three places: *Herc. F.* 45 *τροφὸν τέκνων οἰκουρόν* (of Amphitryon), *El.* 409 *ἔλθ' ὡς παλαιὸν τροφὸν ἐμοῦ φίλον πατρός* (of an old man), (Elmsley, however, in both cases thinks *τροφέα* the true reading); and *Plat. Polit.* 268 *Α αὐτὸς τῆς ἀγγελῆς τροφὸς ὁ βουφορβός*. For the masc. we find *τροφεύς*.

1. 5. Dionysus aided Zeus in the war with the Giants: one of whom, Enceladus, was (according to this account) slain by the spear of Silenus. **γηγενῆ μάχην δορός**—i.e. *μάχην δορός τῶν γηγενῶν*—a case of hypallage. The Giants were the offspring of Uranus and Gaea. The phrase *μάχη δορός* occurs several times in the *Tragg.*; cp. *Aesch. Ag.* 426-7 *Ἄρης . . . ταιαντούχος ἐν μάχῃ δορός*, and *Soph. Ant.* 674 *ἦδε σὺν μάχῃ δορός τροπὰς καταρρήγνυσι*. The gen. serves the purpose of an epithet: cp. *Soph. El.* 19 *ἄστρων εὐφρόνη*, and *Jebb's n.*

1. 6. **ἐνδέξιος σὺ ποδί**. This combination of words shews that *ἐνδέξιος* has tended to lose its root meaning: cp. *Hipp.* 1360 *τίς ἐφέστηκ'*

ἐνδέξια πλευροῖς; Nothing is commoner in the Tragg. than to find metaphorical and compound words used with the meaning of simpler forms, the characteristic element of the compound being ignored: cp. infr. 38-9 Βαεχίφ κώμψ συνασπίζοντες, infr. 461 τρύπανον κωπηλατεῖ.

παρασπιστής, lit. 'one who stands by another with a shield'; hence 'a comrade in arms'; cp. El. 886 σύ τ', ᾧ παρασπίστ' . . . Πυλάδῃ. παρασπίζω is used metaphorically in H. F. 1098 sqq. πτερωτά τ' ἔγχε τόξα τ' ἔσπαρται πέδψ, ἃ πρὶν παρασπίζοντ' ἐμοῖς βραχίσιον ἔσωζε πλευράς.

l. 7. ἰτέαν μέσην. The old reading was ἰτέαν ἐς μέσην, which involved a synizesis of -τέαν (the *i*- being long). The acc. is one of respect.

l. 8. φέρ' ἴδω. An exclamation in the style of comedy: cp. Ar. Ach. 4 φέρ' ἴδω, τί δ' ἦσθην ἄξιον χαιρηδόνος; τοῦτ' ἴδων ὄναρ λέγω: cp. Rh. 782 ὡς ὄναρ δοκῶν.

l. 10. ἔξαντλῶ. Lat. *exhaurio*: lit. 'drain out,' 'bale out': cp. infr. 110.

ll. 11 sqq. Dionysus hired a vessel belonging to some Tyrrhenian pirates to convey him from Icaria to Naxos; but the crew, instead of landing at Naxos, steered towards Asia, to sell him there as a slave. Thereupon the god, after a series of transformations, changed the sailors into dolphins. Cp. infr. 112.

ll. 11-12. γένος Τυρσηνικόν ληστῶν: for the hypallage cp. Soph. Tr. 817 ὄγκον ὀνόματος μητρῶν.

l. 12. δδθείης, lit. 'sold and carried away.' Cp. inf. 98, 133, and ἐξοδᾶν infr. 267. These are the only instances quoted of the use of the verb.

l. 14. σίθεν. Euripides affects archaisms: cp. ἐμέθεν for ἐμοῦ and ποτί for πρός.

l. 15. ἠῦθυνον. Here also, as in l. 2 sup., W. Dindorf prefers the augmented form. ἀμφήρες, not 'fitted *all round*,' but 'fitted *on both sides*.'

l. 16. ἔρετμοῖς, local dat.: cp. Il. i. 499 τόξ' ὤμοισιν ἔχων, and Soph. El. 313 νῦν δ' ἀγροῖσι τυγχάνει. In prose it occurs in the names of towns, &c. G. Hermann proposes ἐπ' ἔρετμοῖς.

l. 18. πεπλευκότας. The force of the perfect part. seems to be 'having now come near M. on our voyage.'

l. 19. ἀπηλιώτης. An Ionism: cp. ἀπηλιαστής, ἀντήλιος. Vide Rutherford, New Phrynichus, pp. 1-31; Porson, n. on Or. 26, and Jebb, n. on O. T. 304.

l. 21. ποντίου παῖδες θεοῦ. Infr. 648 the Cyclops is called παῖδα γῆς, a reference, doubtless, to the fact that the γηγενεῖς were opposed to the gods. A comparison of Hom. Od. i. 68 sqq. confirms the present view that the Cyclopes were children of Poseidon.

NOTES.

l. 23. *τούτων ἐνός ληφθέντες*. *ἐνός* is the gen. of the cause or agent, a common use in Eur.: cp. Or. 497 *πληγῆς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρᾳ*, also Soph. Aj. 807 *φωτὸς ἠπατημένη*. Cp. our use of 'of' in 'made of none,' &c. The const. is less startling here, from the proximity of both *δόμοις* and *δούλοι*.

l. 27. *μὲν οὖν*. Either (i) 'rather I should say my children . . . while I . . .' cp. Aesch. Ag. 1367 *τάδ' ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν*, or (ii) better, 'and so my children indeed . . . while I . . .' Scaliger read *παῖδες μὲν οὐμοί*.

l. 28. *νεανίαι* must be scanned *νεάνια*: cp. Phoen. 146 and Ar. Vesp. 1067, 1069, where W. Dindorf prefers *νανίας, νανικὴν, νανιῶν*—forms justified by the use of *νῆνις, νῆ* for *νεάνις, νεά*. The old reading was *νεά νεοί*.

ll. 29–31. Notice the alliteration.

l. 29. *πίστρα*. Infr. 47 the word is fem. These two are the only instances of its occurrence in Classical Greek.

l. 31. The construction is *τέταγμαί διάκονος*, 'I have been appointed servant.'

l. 33. *ἀρπάγη*. Lat. *harpago*—'a rake.'

l. 34. *τόν τ' ἀπόντα δεσπότην Κύκλωπ' ἐμόν*. Notice the position of *ἐμόν*: we should expect *τόν ἐμόν ἀπ. δεσπ.* Cp. Soph. O. T. 1199 (and Jebb's n.) *κατὰ μὲν φθίσας τὰν γαμψώνυχα παρθένον χρησμοφδόν*. The place of the second adj. may be explained by viewing *δεσπότην-ἐμόν* as a composite idea.

l. 36. *προσνέμοντας*, 'driving to pasture,' an unique use.

l. 37. *τί ταῦτα*; the Satyrs advance dancing.

σικινίδων. The *σίκινις* or *σίκιννις* was a kind of Satyric dance—so called either from its inventor, Sicinnos, or from Sicinnis, a nymph of Cybele. From Athenaeus (630 b.) we gather its connection with Crete.

ll. 38–39. *Βακχίῳ κῶμφ συνασπίζοντες*. Vide n. on l. 6. Porson first conjectured *κῶμφ* from the MSS. reading *κῶμοι*. Another suggestion is *κῶμοις*, 'joining with B. in revels.'

'*Ἄλθαϊας*. Althaea was the wife of Oeneus, king of Calydon, and paramour of Bacchus; to the latter (according to some accounts) she bore Deianira.

l. 40. *σαυλούμενοι*, lit. 'with mincing gait,' probably from *σάλος*. The word occurs nowhere else.

l. 43. For *νίσσει*, the ordinary reading, Paley reads *νίσει*, the fut. The Florentine MSS. have *νίση*.

l. 44. *ὑπήμενος* usually means 'out of the wind,' opposed to *προσήμενος*: cp. Soph. Ant. 411 *καθήμεθ' ἀκρῶν ἐκ πάγων ὑπήμεοι*. Here it is an attribute of the wind itself.

l. 47. *πίστραις*: cp. n. on l. 29.

l. 48. *οὐ σοι βλαχαί τεκέων*; Casaubon conjectured *οὐ* for *οὐ*. G. Hermann accepts this, and places a sign of interrogation after *τεκέων*; 'have you not here soft breezes? &c.' This reading certainly relieves the clause *διωάν θ', κ.τ.λ.*, which comes in somewhat awkwardly between the series of negatives; it also brings out the force of *τῶδ'*, which must refer to the pastures and not to the rocks: cp. the next words, *οὐ τὰδ' οὖν, κ.τ.λ.*

l. 50. *οὐτ'* is the MSS. reading; we must read *οὐδ'*.

ll. 51 sqq. The metre is corrupt. G. Hermann reads:—

*ᾠή, ᾠή, ὁ κέραστας,
ἢ ῥίψω πέτρον τάχα σου,
ᾠή, ὑπαγ' ᾧ, ὑπαγ' ᾧ,
τοῦ μηλοβότα στασιωρὸς
Κύκλωπος ἀγροβάτα.*

And in the antistrophe—

*οὐ τυμπάνων ἀλαλαγμοί,
οὐκ οἴνου χλαῖραι σταγόνες
κρηναῖσι παρ' ὕδροχύτοις,
οὐ Νῦσά τε καὶ μετὰ νυμφᾶν*

after which he supposes a line to have fallen out, such as *χορεύματα ἐννύχια*.—Kirchhoff is convinced that after *σκοπέλων* (l. 62) the strophe from l. 49, *ψύττ', κ.τ.λ.* was repeated, and that the epode begins with *οὐ τὰδε* (l. 63).

l. 51. *ῥίψω . . . σου*. For the construction cp. Bacch. 1097 *πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους ἔρριπτον*, and Soph. Ant. 1033 *πάντες, ὥστε τοξόται σκοποῦ, τοξεύετ' ἀνδρὸς τοῦδε*. For the sentiment cp. Theoc. iv. 49 *αἶθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὡς τυ πάταξα*.

l. 53. *στασίωρον* is the MSS. reading, and is usually translated 'mountain-fold'; although Paley, accentuating *στασιωρόν*, translates 'stall-keeper,' i. e. Silenus himself. G. Hermann reads *στασιωρὸς*, 'staying by the fold.'

l. 54. *ἀγροβότα* the Laurentian MS. G. Hermann, with the Vatican, reads *ἀγροβάτα*. The proximity of *μηλοβότα* may have been a cause of error.

l. 55. *σπαργώντάς μοι τοὺς μαστοὺς χάλασον* is the reading of the old editions, though it has but slight MSS. authority. The position of the participle outside the article and substantive is irregular. We should probably read *σοῦς* for *τοῦς*.

l. 56. *δέξαι θηλαῖσι σποράς* MSS. The metre is corrupt. For *σποράς* L. Dindorf conjectures *γονάς*. G. Hermann reads *δέξαι θηλαῖς σποράδων*, the latter an epithet scarcely applicable to sheep in the fold, although Paley (who reads *σποράδας*) compares Od. ix. 219, where the lambs in the Cyclops' cave are penned in three divisions, *διακεκρήμεναι δὲ ἕκασται*

NOTES.

ἐρχατο.—Musgrave, who retains the MSS. reading, joins *σποράς* and *ἀρνῶν* as one notion: cp. Bacch. 677 *βοσκήματα μόσχων*, and infr. 188 *ποιμνίων βοσκήματα . . . μηκάδων ἀρνῶν τροφαί*.

ll. 58–9. *ἀμερόκοιτοι βλαχαί . . . τεκίων*. For the hypallage cp. sup. 11.

ll. 60 sqq. The Aldine ed. reads *εἰς αὐλάν ποτ' ἀμφιβαλεῖς ποιηροῦς λειπούσα νομούς, αἰτναίων εἰσω σκοπέλων*. Seidler proposed—

*εἰς αὐλάν ποτ', ἀμφιβαλεῖς
ποιηροῦς λειπούσα νομούς
Αἰτναίων εἴσει σκοπέλων;*

where *ἀμφιβαλεῖς*, an epithet ordinarily applied to those who have both parents living, must mean 'flourishing on all (or both) sides.' If *ἀμφιβαλεῖς* be retained, it will have much the same force as *ἀμφιβαίνειν*, 'to come into the neighbourhood of': cp. Od. iv. 400 *ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει*.

l. 63. *οὐ τάδε Βρόμιος κ.τ.λ.* For the form of expression, cp. infr. 204 *οὐχὶ Διόνυσος τάδε*. For *Βρόμιος* see n. on l. 1.

ll. 65 sqq. See n. on ll. 51 sqq. G. Hermann defends the transposition of ll. 66 and 67: 'nam nec fontes aquae cum strepitu tympanorum, sed cum scaturiente vino conjungendi erant, nec *σταγόνες* recte positum sequente vocali.' The latter reason seems the more conclusive.

l. 67. *χλωραί* means 'fresh, sparkling': cp. Hec. 129 *αἵματι χλωρῷ*.

l. 68. *Νῦσα* was the early home of Dionysus, where he was brought up by the nymphs.

l. 69. *ἱακχον φδάν*. *ἱακχον* is not an adj., but in apposition to *φδάν*: cp. I. T. 1091 *ἔλεγον οἶτον αἰδεῖς*. It should not be written with a capital. Tr. 'a joyful triumph-song.'

l. 73. *ὦ φίλος ὦ φίλε Βάκχιε*. For the conjunction of nom. and voc. cp. Soph. O. C. 1700 *ὦ πάτερ, ὦ φίλος*.

Βάκχιε Matthiae for the MSS. *Βακχείε*.

l. 76. *πρόσπολος*. L. Dindorf, for metrical reasons, proposes *πρόπολος*, a reading found in the Vatican MS.

l. 78. *μονοδέρκτη*. In Homer the Cyclops is represented as having lost one of two eyes; but by the time of Hesiod the later notion prevailed: cp. Theogon. 144. vide Rutherford, *New Phrynichus*, pp. 209–10.

ll. 82–202. Arrival of Odysseus and his crew in Sicily. By the complicity of Silenus, they exchange their wine for the provisions of the Cyclops.

l. 86. *κώπης ἀνακτας*. Cp. *Θρακίας πέλιτης ἀναξ* Alc. 499, and Telephus fr. 20 *κώπης ἀνάσσει*, a phrase which Aristotle (*Rhet.* iii. 2, 10) censures as being *μείζον ἢ κατ' ἄξίαν*.

l. 88. *φέρουσι* is Elmsley's conjecture for the *φέροντας* and *φέρονται* of the MSS.

l. 89. κρωσσοῦς ὕδρηλούς, not, of course, 'moist pitchers,' but 'pitchers for water.'

l. 95. πάρεισι . . . πάγον: for this pregnant construction, cp. infr. 106, and Bacch. 5 *πάρειμι Δίρκης νάματ'*.

l. 97. λάβουμεν. The opt. is due to the proximity of φράσαιτε. There is no need to supply a second *ἄν*. Cp. Hom. Il. ix. 125 *οὐ κεν ἀλλήϊος εἴη ἀνὴρ φ' τόσσα γένοιτο*.

εἴ τε κ.τ.λ. We must supply φράσειεν *ἄν* or some such phrase as an Apodosis.

l. 98. ὀδήσαι. Cp. sup. n. on 12.

l. 99. Βρομίου. Cp. sup. n. on l. 1.

ζοίγμεν, by syncope for *εἰοίκαμεν*. Cp. *ἐπέπιθμεν* (Il. ii. 341) for *ἐπεπίθειμεν* (1 pl. plpf. of *ἐπιπέθομαι*).

l. 101. προσείπα. The aorist, as Paley remarks, is used in default of a present form of *προσεῖπα*. Cp. Mød. 271-2 *σὲ τὴν σκυθραπῶν . . . Μήδειαν εἶπον τῆσδε γῆς ἕξω περᾶν*.

l. 103. Anciently the name Cephallenian was applied to the inhabitants not only of Cephallenia proper, but also of the adjacent subject islands, of which Ithaca was one. Cp. Il. ii. 631 *αὐτὰρ Ὀδυσσεὺς ἦγε Κεφαλλήνας μεγαθύμους, οἳ ρ' Ἴθακὴν εἶχον, κ.τ.λ.*, and Schol. on Il. iii. 201, who says of Ithaca, *ἔστι δὲ νῆσος τῆς Κεφαλληνίας*.

l. 104. κρόταλον, lit. 'a rattle': cp. infr. 205, Rhes. 498-9 *ἔστι δ' αἰμυλάτατον κρότημ' Ὀδυσσεύς*, Ar. Nub. 260 *λέγειν γενήσει τρίμμα, κρόταλον, παιπάλη*, and cp. the similar use of *κῶδων* in Ar. Pax 1078. For a similar description of Odysseus cp. Hec. 131 *κόπις, ἡδυλόγος, δημοχαριστής*. In Homer his distinguishing features are *πρόφρων κραδίη* and *θυμὸς ἀγῆνωρ*: cp. Il. iii. 200 sqq., x. 244; but united with these are cunning and deceit: cp. Od. xiii. 291 sqq. In later legend he is represented as a descendant of the Sisyphus who appears in the Odyssey undergoing torture in the lower world: cp. Soph. Phil. 417, and Jebb's n. on Aj. 190.

l. 105. For *οὗτος* L. Dindorf proposed *αὐτός*, a more probable reading — 'I am the very man.' Cp. Bacch. 927 *αὐτὰς ἐκεῖνας εἰσορῶν δοκῶ σ' ὄρῶν*.

l. 110. *ἔφαντλεις*. Cp. sup. n. on l. 10.

δαίμον, 'evil destiny.' Cp. Hec. 721-2 *ὡς σε πολυπονωτάτην βροτῶν δαίμον ἐθηκεν, ὅστις ἐστί σοι βαρύς*.

l. 111. *ἀπεστάλης*; 'Wert thou sent out of thy course?'

l. 112. Cp. sup. n. on l. 11.

ll. 113 sqq. With this description of the country of the Cyclops, cp. the account in Od. ix. 105 sqq.

l. 115. *πόλεως*, as commonly in Attic poets, is disyllabic.

l. 116. *οὐκ εἶσ'*. According to the rule laid down by Porson (on

Hec. 1141), the ancient Attics never used the neut. pl. with a pl. verb, 'nisi ubi de animantibus ageretur': cp. inf. ll. 205-6 . . . νεύονα βλαστήματα; ἢ πρὸς τε μαστοῖς εἰσι κ.τ.λ. Hence we may perhaps explain the plural here as due to the double subject (τείχη and πυργώματα) of the preceding line.

πρῶνες, 'headlands'; κυρίως ἢ τῶν ὀρέων ἐξοχή (Schol. on Aesch. Pers. 132). Cp. Soph. Tr. 788 Λοκρῶν ὄρειοι πρῶνες.

l. 117. ἦ, according to the grammarians, is the correct form: vide Merry's n. on Od. i. 175; but in l. 119, where the particle is disjunctive and not interrogative, we should accentuate ἦ. Cp. inf. 207.

ll. 119-20. Cp. Od. ix. 114-5 θεμιστεύει δὲ ἕκαστος παῖδων ἡδ' ἀλόχων, οὐδ' ἀλλήλων ἀλέγουσιν. Both Plato (Legg. 680) and Ar. (Pol. i. 2, 7) speak of the Cyclopes as living without a constitution, under a family government.

Eur. has copied l. 119 from Soph. O. C. 66 ἀρχει τις αὐτῶν, ἢ 'πὶ τῷ πλήθει λόγος;

l. 120. οὐ | δεῖς οὐ | δενός: a violation of the rule observed by the tragedians, that, if the last word of the line be a cretic, and preceded by a word of more than one syllable, the fifth foot must be either an iambus or a tribrach. Porson (Suppl. ad Praef. ad Hec. p. 23), to avoid the difficulty, would write οὐδ' ἐν οὐδ' εἰς οὐδ' ἐνός, and inf. l. 672 οὐκ ἀρ' οὐδ' εἰς ἡδίκηι.

l. 121. σπείρουσι κ.τ.λ.: hyperbaton. Cp. Soph. O. T. 1251 χῶπις μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται.

ll. 121-3. Cp. Od. ix. 103-11.

l. 124. ἀχορον is the reading of all the MSS., but one or two have ἀχαριν written above. There is little to choose between the two adjectives.

l. 127. βορᾶ . . . ἀνθρωποκτόνῃ, a common form of expression in the Tragic poets. Cp. Soph. Ant. 1022 ἀνδρόφθορον αἶμα, and Bacch. 139 αἶμα τραγόκτονον.

l. 128. οὐδεὶς μολῶν δευρ' κ.τ.λ. Supply ἐστί, and for the periphrasis cp. O. T. 90 προδείσας εἰμί. Perhaps, however, as the phrase οὐδεὶς ὅστις οὐ had come to be regarded almost as one word, no difficulty was felt in the use of the participle here.

l. 129. αὐτὸς δὲ Κύκλωψ κ.τ.λ. It is strange that Odysseus should mention the name of the particular Cyclops, of whom as yet he knows nothing. Hence G. Hermann supposes some lines to have fallen out after l. 128.

ἦ. Cp. sup. n. on l. 117.

l. 130. φροῦδος πρὸς Αἴτην. Constructio praegnans, 'he is gone to and is now by Aetna.'

l. 131. οἶσθ' οὖν δ δράσεις. This is the MSS. reading, for which

Canter proposed the more ordinary *δράσον*. But Odysseus is making a polite request, not giving a command. Cp. Med. 600 *οἶσθ' ὡς μετεύξει καὶ σοφατέρα φανεῖ* (where Elmsley's *μέτευξαι* is unnecessary); see also Jebb's n. on O. T. 543.

l. 132. *δρῶμεν ἄν*. This longer form of the opt. is not common, but cp. Ion 943 *φαίμεν ἄν*, for which, however, Dindorf proposed *συμφάμεν*, as here Dawes wanted *συνδρῶμεν*. Vide Rutherford, *New Phrynichus*, pp. 451 sqq. The opt. conveys a modest expression of their resolve to aid Odysseus. Cp. sup. 96 *φράσαιτ' ἄν*, and Od. xv. 506 (Telemachus addresses his crew) *ἤωθεν δέ κεν ὑμῶν ὀδοιπόριον παραθείμην*, 'in the morning I may perchance furnish you with your fare.'

l. 133. *ἔδησον*. Cp. sup. n. on l. 12.

l. 136. *τυρὸς ὀπίας* is explained by Athenaeus (xiv. p. 658 C) as cheese curdled with the juice of the fig-tree. *ὀπίας* is connected with the root *SAP*, which is found in *ὀπός* (juice), Lat. 'sapere,' and our 'sap.'

For *βοῦς γάλα* Athenaeus (l. c.) gives *Διὸς γάλα*, a curious perversion.

l. 137. *ἐμπολήμασιν*. The *ν* was added by Matthiae. Vide Porson on Or. 64 'ubi verbum in brevem vocalem desinit, eamque duae consonantes excipiunt, quae brevem manere patiantur, vix credo exempla indubiae fidei inveniri posse, in quibus syllaba ista producatur.' Cp. Kirckhoff, Praef. p. xiii, n.

l. 138. *χρυσόν*. Cp. inf. ll. 150-1. Gold would be of little value in the country of the Cyclopes.

l. 141. *καὶ μὴν*. The *μὴν* emphasises the new fact introduced by the *καί*, 'yes, and Maron gave me . . .' Cp. its common use in introducing a new character on the stage, as in Alc. 507 *καὶ μὴν ὄδ' αὐτὸς . . . πορεύεται*. Cp. also inf. l. 151.

θεοῦ, i. e. Dionysus.

Maron is alluded to in Od. ix. 196 sqq., where he is called the son of Euanthes and priest of Apollo at Ismarus. In return for protection extended to him, he rewarded Odysseus with handsome gifts.

l. 142. *ἐξέθρεψα*, a verb commonly used of the *τροφός* or *παιδαγωγός*. Thus, in Soph. El. 13, the *παιδαγωγός*, addressing Orestes, says, *σε . . . ἤνεγκα κάξέσωσα κάξεθρεψάμην*, and in Eur. El. 488 the *πρίσβυς* speaks of Electra as one *ἦν ποτ' ἐξέθρεψ' ἐγώ*.

l. 144. The MSS. omit the final *ν* of *σέλμασιν*, so that the *ι* becomes long before the following liquid. Cp. Il. xiii. 742 *ἢ κεν ἐνὶ νῆεσσι πολυκλήσι πέσωμεν*, where, however, the lengthening of the *ι* arises from the fact that the metrical ictus falls upon it.

νεῶς is here monosyllabic. It is, however, possible that the second foot in the line should be scanned as a tribrach, *-μᾶστ' νῆ-*.

νν is not often used for *αὐτό*. Cp. however Soph. Tr. 145.

NOTES.

l. 146. οὗτος μὲν. The δέ clause is suppressed. 'This skin would not satisfy me, but a larger would.'

l. 147. ναί δις τόσον κ.τ.λ. If ναί, the MSS. reading, be retained, trans. 'Verily I have twice as much liquor, &c.' Kirchhoff supposes a lacuna after l. 146; while Boissonade would read καί for ναί, 'I have even twice as much, &c.'

l. 148. εἶπας. Cp. sup. n. on l. 101. Perhaps, here, the aorist (as so frequently) is used to indicate action just past. Cp. O. T. 337 ὀργήν ἐμέμψω τὴν ἐμήν.

ἤδειαν δ' ἐμοί. This is the reading of the best MSS., but δέ seems too strongly adversative here, and has been altered into γε and τε, the latter a very probable correction.

l. 149. βούλει . . . γέυσω. The latter verb is subj. For the const. (which is not uncommon) cp. Soph. Phil. 761 βούλει λάβωμαι δῆτα καὶ θίγω τί σου;

σε γέυσω . . . μέθυ. This double acc. after γέωω is unique. We should expect a gen. of the thing, as in Plat. Legg. 634 A ἐπιτηδεύματα, . . . ἃ γέονται τῶν ἡδονῶν . . . —although we find the acc. in Hdt. vii. 46 γλυκὴν γέυσας τὸν αἶωνα.

ἄκρατον μέθυ. The Greeks and Romans ordinarily mixed their wine with water.

l. 151. καὶ μὴν. Cp. sup. n. on l. 141.

ἐφέλω may be used purposely to indicate the massive size of the goblet.

l. 152. ἐγκάναξον is Pierson's conj. for the unmeaning ἐκπάταξον of the MSS. It will mean lit. 'make a gurgling sound in the cup,' just as διεκάναξε (inf. l. 158) means 'made a gurgling sound through the throat.' The word (which is also found in Ar. Eq. 105) is in keeping with the Comic diction of this play.

ἀναμνησθῶ πίων. For the construction, cp. Hec. 244 μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν, and so in English, 'we remember having come.'

l. 153. παπαιάξ. A Comic interjection, found also in Ar. Vesp. 253 and Lys. 924.

ll. 153-4. All the MSS. give ὡς καλὴν ὀσμὴν ἔχει, followed by εἶδες γὰρ αὐτήν; as a question of Odysseus. But these latter words seem pointless, unless we suppose that Odysseus is playing on the word καλήν. 'You call the odour of it beautiful: is it a beauty that you saw with your eyes?' An anonymous grammarian (quoted in Bekker's Anecdota p. 87, 31) says γεύεσθαι is used with the meaning of ὀσφραίνεσθαι in the Cyclops, and many editors believe there is a reference to the present passage; indeed, G. Hermann prints γεύσιν ὡς καλὴν ἔχει. But (i) γεύσις is an uncommon word, and (ii) this reading in no way elucidates the passage.

γάρ expresses surprise, 'Why! what!' Cp. Aesch. Choeph. 909
πατροκτονούσα γὰρ ξυνοικήσεις ἐμοί;

l. 154. οὐ μὰ Δί', ἄλλ'. Comic both in diction and metre. Cp. inf. 560.

l. 156. βαβαί. A Comic interjection.

Βάκχιος: for this adjectival form cp. sup. ll. 9, 73.

l. 158. μῶν has usually the force of the Latin 'num': here it has rather the sense of 'nonne,' as in Plat. Prot. 310 D μῶν τί σε ἀδικεῖ Πρωταγόρας; νῆ τοὺς θεοὺς, ἔφη, . . . ὅτι γε κ.τ.λ.

l. 160. νόμισμα, unless we suppose Euripides guilty of an anachronism, must mean not 'stamped coin,' which was only introduced into Greece by Pheidon, King of Argos, c. 750, but 'metal' of a recognised and established weight. So τάλαντον, which ultimately meant a definite weight—whether of money or anything else,—originally signified 'a pair of scales,' and then, 'anything weighed therein.'

l. 164. For βουλοίμην the MSS. give μαινοίμην, apparently from a misapprehension of the sense of the passage and from the proximity of μαινεταί (inf. l. 168). Such a construction as ἐκπιεῖν . . . μαινοίμην seems quite impossible. Kirchhoff proposes ἐπιῶν μαινοίμην, and, below, *ρίψας* for *ρίψαι*.

l. 166. λευκάδος. A rare fem. adj. found also in the names of the Euboean promontory, and of the island 'Leucas.' Similar forms are μονάς, λισσάς, ποντιάς, μηκάς, μανιάς, δρομάς, φοιτάς, &c.

l. 167. καταβαλῶν τε τὰς ὄφρῦς. 'Dropping my frown,' 'looking bright and merry.' Cp. I. A. 648 μέθες νῦν ὄφρῦν, ὄμμα τ' ἔκτεινον φίλον.

l. 172. The MSS. have εἶτ' ἐγὼ κνηήσομαι. Tyrwhitt inserted οὐ: cp. Dem. xvi. 10 εἶτ' οὐκ αἰσχύνεσθε; ἐγὼ οὐ must be pronounced as a disyllable. Cp. Hom. II. xvii. 89, where the MSS. give ἀσβέστω οὐδ' υἱὸν λάθειν Ἄτρεος.

l. 174. τὸν ὀφθαλμὸν μέσον, lit. 'his eye in the middle (of his head).' Cp. inf. 184 περὶ μέσον τὸν αὐχένα. τὸν μέσον ὀφθ. would mean 'the middle one of three eyes.'

l. 175. This line, together with ll. 177 and 179-87, is assigned to Silenus by the early editors. It is clear, however, that the latter leaves the scene to fetch the sheep and the cheeses, and only reappears in l. 188.

ἀκουε . . . διαλαλήσωμεν. The subj. signifies a determination of purpose on the part of the speaker, almost equivalent to the command of the preceding imperative. For the combination of moods cp. II. vi. 340 ἄλλ' ἄγε νῦν ἐπίμεινον, ἀρήϊα τεύχεα δύω. The δια- in διαλαλήσωμεν implies 'reciprocity': cp. διαλέγομαι, διαμάχομαι, διακηρυκέομαι, &c.

l. 176. καὶ μὴν, 'well.' The phrase denotes the assent of the speaker

to the preceding remarks, and also introduces a further fact by way of asseveration. Cp. Soph. El. 556 ἀλλ' ἦν ἀφῆς μοι . . . λέξαιμ' ἄν . . . καὶ μὴν ἀφίημ'.

l. 182. τοὺς θυλάκους κ.τ.λ. The Persians, according to Hdt. and Xen., wore ἀναξυρίδες or 'trousers,' called also contemptuously θύλακοι ('bags') by the Greeks: cp. Ar. Vesp. 1087 θυννάζοντες εἰς τοὺς θυλάκους. Here the same dress is assigned to the Trojans. So the Romans spoke with contempt of the 'braccae' of the Medes and Gauls: cp. Prop. v. 10, 43 (of a Gallic chief) 'virgatis jaculantem ex agmine braccis.'

The word κλφόν or κλοιόν signifies here 'a collar' (Lat. 'torquis'); inf. l. 235 it means some kind of pillory. Apparently the Trojans, like other barbarians, wore these collars. For the whole of this picture of Oriental effeminacy cp. Virg. Aen. iv. 215:

Et nunc ille Paris, cum semiviro comitatu,

Maeonia mentum mitra crinemque madentem

Subnixus, &c. :

also xi. 777, and xii. 99.

l. 184. μέσον τῶν αὐχένα. Cp. sup. n. on l. 174.

l. 185. ἐξεπτόθη: a word especially applied to those distracted with love. Cp. I. A. 587 (of Paris) ἔρωτι δ' αὐτὸς ἐπτοόθη.

ἀνθρωπῖον, a diminutive of endearment, in the style of the Comic Poets: cp. Ar. Nub. 222 ὦ Σωκράτες, ὦ Σωκρατίδιον, and inf. ll. 266-7.

l. 188. ποιμνίων βοσκήματα is the emendation of Scaliger for the ποιμένων βοσκήματα of the MSS.: cp. Bacch. 677 ἀγελαῖα . . . βοσκήματα . . . μόσχων, and sup. n. on l. 56.

l. 189. μηκάδων: cp. sup. n. on l. 166.

l. 190. γάλακτος, gen. of material. Cp. Soph. Ant. 114 χιόνος πτέρυγι.

l. 193. L. Dindorf assigns this line to Silenus, and G. Hermann to the Chorus. It is urged that Odysseus would not know the Cyclops, even when he saw him. But the appearance of a new and uncouth figure on the scene would naturally suggest the arrival of the monster himself.

l. 196. εἶπας: for this use of the aorist, referring to a moment just past, cp. Soph. El. 666 sqq. Π. . . . σοὶ φέρον ἦκω λόγους . . . ΚΑ. ἰδεξάμην τὸ ρηθέν.

l. 198. οὐ δῆτ': sc. ταῦτα οὕτως ἔξει, i. e. 'I will not avail myself of this means of escape.' The δῆτα re-asserts emphatically the speaker's previous resolve: cp. Plat. Rep. 563 Ε αὐτῆ . . . ἡ ἀρχὴ οὕτως καλὴ καὶ νεανικὴ.—Νεανικὴ δῆτα, ἔφη.

ll. 198-9. στένοι . . . φευξόμεσθ'. The opt. is used (as commonly) to express a remoter possibility than the future.

l. 199. There should be only a comma at *ἄνδρα*, the *εἰ* going with *ὑπέστην* no less than with *φευξόμεσθ'*. This correlation of clauses is common in Greek: cp. Dem. xxv. 1 sqq. *θαυμάσω εἰ . . . Λακεδαιμονίους μὲν ποτε ἀπήρατε . . . νυνὶ δ' ὀκνεῖτε ἐξιέναι.*

l. 200. *σύν*, 'by means of': cp. Aesch. Pers. 755 *πλοῦτον ἐκτήσω ξὺν αἰχμῇ.*

ll. 203-355. The Cyclops now enters and enquires the meaning of the noise. Silenus explains that Odysseus and his companions have been robbing his master's goods, and the latter vows vengeance upon the thieves. But Odysseus retorts the accusation against Silenus himself. Then follows a long dialogue between Odysseus and the monster, wherein the former pleads for mercy, but in vain, and is bidden to prepare for death.

l. 203. This line, as well as ll. 212-3, 215, 217, 219, is given to Silenus in the MSS. Tyrwhitt introduced the present arrangement, which is more satisfactory. For (i) Silenus is now on another part of the stage, and is not observed by the Cyclops till ll. 222 sqq., and (ii) the combination of singular and plural in *ἀνακεκύφασμεν* and *δέρομαι* (ll. 212-3) is more appropriate in the mouth of the leader of the Chorus than of Silenus.

ἄνεχε, πάρεχε, lit. 'hold out, provide a torch' (sc. *πεύκη* or *φλόγα*). Cp. I. A. 732 ΚΛ. *τίς δ' ἀνασχῆσει φλόγα*; ΑΓ. *ἐγὼ παρέξω φῶς δ' ὑμφοῖς πρέπει*, a reference to the marriage ceremonies. Cp. also Troad. 308 *ἄνεχε, πάρεχε, φῶς φέρε*, and Ar. Vesp. 1326.

ῥαθυμία appears to be used in the sense of *παιδία*, a use for which only late authors are quoted.

l. 204. *οὐχὶ Διόνυσος τάδε, κ.τ.λ.*: cp. sup., ll. 37 sqq., 63 sqq., and for *τάδε* sup. n. on l. 63.

l. 205. *κρόταλα*: cp. sup. n. on l. 104.

l. 206. *πῶς*: sc. *ἔχει* or *ἐστί*.

l. 207. *ῆ*: cp. sup. n. on l. 117.

πρός τε μαστοῖς, κ.τ.λ.: a case of *ὑστερον πρότερον*.

l. 208. For *πλευράς* Elmsley gives *πλευροῖς*, on the ground that the fem. form of the word is confined to the singular in the Tragg.,—a view confirmed by the MSS.

σχοινίνοις τ' ἐν τεύχεσι, called in Homer *πλεκτοὶ τάλαιοι*, as opposed to *ἄγγεα* (milk pails): cp. Od. ix. 247:

*αὐτίκα δ' ἤμισυ μὲν θρέψας λευκοῦ γάλακτος
πλεκτοῖς ἐν τάλαιοισιν ἀμησάμενος κατέθηκεν,
ἤμισυ δ' αὐτ' ἔστησεν ἐν ἄγγεσιν, δόφρα οἱ εἶη
πίνειν κ.τ.λ.*

The wicker baskets allowed the whey to run off.

l. 210. *τῷ ξύλω*. This was a kind of pillory or stocks confining the

neck of a prisoner. The Cyclops' threat is in the manner of Comedy : cp. Ar. Nub. 592 *εἶτα φιμώσῃτε τούτου τῷ ξύλῳ τὸν αὐχένα*, and Lys. 680 *ἀλλὰ τούτων χρῆν ἀπασῶν ἐς τετρημένον ξύλον ἐγκαθαρμοῖσαι λαβόντας τουτοὶ τὸν αὐχένα*.

ll. 212-3. *ἀνακεκύφασιν . . . δέρομαι*. The combination of sing. and pl. is appropriate in the mouth of a Choragus, who speaks both as an individual member of the Chorus, and also as its representative. Cp. inf. l. 465.

Ἰριῶνα : for the quantity of the ι cp. Ion 1153 *ὁ τε ξιφῆρης Ἰριῶν*.

ll. 214-5. *ἐστὶν . . . πάρεστιν*. Euripides is fond of using simple and compound verbs in juxtaposition. Cp. Or. 181 *διοιχόμεθ', οἰχόμεθα*, and inf. ll. 232, 234 *ἐφόρου* . . . *ἐξεφοροῦντο*, 234, 238 *δήσαντες, συνδήσαντες*. *φάρυγξ*, masc., but fem. inf. l. 356: the latter seems to be the Attic gender.

l. 217. *πίθον*, a wine-jar of the largest size, from which the *ἀμφορεῖς* were filled: cp. Od. xxiii. 305 *πολλὰς δὲ πίθων ἠφύσσετο οἶνος*.

l. 219. *ὄν*. There is no need to read with Casaubon *ὄ γ'*. The masc. refers to *πίθον*, though with *μήλειον κ.τ.λ.* must be probably understood *γάλα*.

μέ. The Aldine ed. gives the enclitic *με*, but the pronoun must here be emphatic; 'drink the wine, but spare *me*.'

ll. 220-1. For the double *ἄν*, which is common, cp. Soph. O.T. 772 *πῶς ἄν ποτ' ἀφικοίμην ἄν*;

τῶν σχημάτων, 'your dancing figures.' Cp. Ar. Pax 322 *μηδαμῶς, πρὸς τῶν θεῶν, πράγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα*.

l. 223. *λησταί*. The pirates were frequent visitors of the Mediterranean islands, cp. Od. ix. 252 sqq., where the Cyclops, addressing Odysseus and his men, says:

ὦ ξείνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὕγρα κέλευθα;

ἦ τι κατὰ πρῆξιν, ἢ μασιδίως ἀλάλησθε

οἳά τε ληιστῆρες ὑπεῖρ ἄλα, τοίτ' ἀλοῶνται

ψυχὰς παρθέμενοι, κακὸν ἄλλοδαποῖσι φέροντες;

and Thuc. i. 5, who says that in early days no stigma attached to piracy, *οὐκ ἔχοντός πω αἰσχύνῃν τούτου τοῦ ἔργου, φέροντος δὲ τι καὶ δόξης μάλλον*.

κατέσχον, 'touched at': cp. inf. ll. 348-9 and Heracl. 82-3 *ἢ πέραθεν ἄλιψ πλάτῃ κατέχετ' ἐκλιπόντες Εὐβοῖδ' ἀκτάν*;

l. 224. *γέ τοι*, 'anyhow,' i. e. 'pirates or no pirates, at least I can see my sheep being plundered': cp. O. T. 1171 *κείνου γέ τοι δὴ παῖς ἐκλήξεθ'*.

ll. 225-7. Notice the frequent alliteration and sibilation.

l. 225. Cp. the similar account in Od. ix. 425 sqq.:

ἄρσενες οἷες ἦσαν . . .

τοὺς ἀκίων συνέργων εὐστρεφέεσσι λύγοισι, κ.τ.λ.

l. 227. *πρόσωπον φαλακρόν*. Elsewhere *πρόσωπον* is used for 'the face,' and not for 'the forehead,' the sense demanded here by the epithet *φαλακρόν*. Hence Tyrwhitt would read *μέτωπον*, but there is no authority for the change, except the fact that the two words are liable to be confused one with the other.

Silenus is represented by the ancients as bald: cp. Schol. on Ar. Nub. 223, who compares Socrates to Silenus, *σιμός τε γὰρ καὶ φαλακρός ἦν*.

l. 231. *θεόν* may be scanned either as a disyllable, or as a monosyllable, as in l. 286 inf.

l. 232. *τὰ χρήματα*, not 'money,' which would be of little use in the country of the Cyclopes, but 'property': cp. sup. n. on ll. 138, 160.

l. 234. For the *ἔξεφοροῦντο* of the MSS., Musgrave substituted *ἔξεφροῦντο*—a word of everyday use, found in Aristophanes, and therefore not out of place here. But the former suits better the lax metre of the play, and its proximity to the simple form *ἐφόρου* is paralleled by the juxtaposition of *δήσαντες* and *συνδήσαντες* (ll. 234, 238).

l. 235. *κλαφῶ*: cp. sup. n. on l. 182.

l. 236. *ἔφασκον*, frequently used of false or improbable assertion: cp. Soph. El. 319 *φησὶν γε φάσκων δ' οὐδὲν ἂν λέγει ποιεῖ*.

ἔξαμήσεσθαι: cp. Ar. Lys. 367 *βρύκουσά σου τοὺς πλεύμονας καὶ τάντερ' ἔξαμήσω*.

l. 237. *ἀπολέψιν*. The MSS. reading is *ἀποθλίψιν*, to 'squeeze' or 'crush,' a word hardly appropriate here. Hence Ruhnken conj. *ἀπολέψιν*, for which cp. Ar. Av. 673 *ἀλλ' ὥσπερ φῶν νῆ Δί' ἀπολέψαντα χρῆ ἀπὸ τῆς κεφαλῆς τὸ λέμμα κᾶθ' οὕτω φιλεῖν*, and the use of *λέπω* (to thrash) in the Comic Poets, e.g. Plat. Com. *αἱ ἀφ' ἱερῶν, 5 λέπει τραχείαν ἔχων* (sc. *μάστιγα*). Casaubon proposed *ἀποδρῦψιν*, 'to take the skin off.' *σέθεν*: cp. sup. n. on l. 14.

l. 238. *κάπειτα κ.τ.λ.* Notice the comic exaggeration. 'They will first disembowel you, and then take you away as a slave.'

ll. 238-9. *συνδήσαντες . . . ἐμβalόντες*. For the asyndetic arrangement of the participles cp. Od. iv. 750 sqq.:

*ἀλλ' ὕδρηναμένη, καθαρὰ χροῖ εἶμαθ' ἐλοῦσα,
εἰς ὑπερῷ' ἀναβάσα κ.τ.λ.*

It is common when the participles indicate a succession of acts.

θαῖδάλια, 'the rowers' benches': cp. Hel. 1571 *καθέζετ' ἐν μέσοις ἔδαλλοις*.

l. 239. It is uncertain whether *νηός* or *ναός* is the more correct form; probably the latter. *νηός* is rather the Epic form, and therefore out of place here. Gerth in Curtius Studien Gr. und Lat. Gr. I. b. 216 says: 'non dubito librariis potius quam poetis genitivum Ionicum *νηός* tribuere.'

Can *ἀποδώσειν* here possibly mean 'to sell'?—as in Thuc. vi. 62 *ἀπέδοσαν* apparently has the force of *ἀπέδοντο*. The only certain instance

of such a use is in Nicetas, a Byzantine historian of 1200 A.D. Perhaps it would be safer to translate 'deliver over.'

l. 240. ἡ εἰς μυλῶνα. The MSS. have ἡ πυλῶνα, for which Ruhnken wrote ἡ's μυλῶνα and L. Dindorf ἡ εἰς μυλῶνα, for which synzesis cp. Il. v. 466 ἡ εἰς ὃ κεν . . .

μυλῶνα : Lat. 'pistrinum.'

καταβαλεῖν, probably the future inf.

l. 241. κοπίδας has the form of an adj. agreeing with μαχαίρας, but, as no instance of such a use is quoted, we must take it as a noun sub. in app. to the latter. Cp. Od. xx. 194 ἡ τε ζοικε δέμας βασιλῆι ἀνακτι, and Il. iii. 170 βασιλῆι γὰρ ἀνδρὶ ζοικεν.

In these cases the noun of less general import stands in the place of an attribute.

l. 245. The MSS. give θερμῶν ἐδοντος δαῖτα τῷ κρεανόμῳ, which defies translation. Probably the transcriber mistook ἐδοντος (itself an earlier corruption) for a part of δίδωμι, and hence wrote the dative τῷ κρεανόμῳ, which we may safely correct to the gen. For ἐδοντος (a form nowhere else quoted) we may read (after Dobree) ἐλόντος, and trans. 'they will fill my belly, when I, the carver of their flesh, seize the meat warm from the coals,' or possibly 'they will . . . when the carver . . .' If the former be the meaning, cp. for the const. Soph. El. 252:

καὶ τὸ σὸν σπεύδουσ' ἅμα

καὶ τοῦ μὲν αὐτῆς ἦλθον.

For the form κρεανόμου, vide Porson, praef. Hec. p. 4, who would write κρεοκοπεῖν, not κρεωκοπεῖν, but κρεανομία, &c.

l. 246. τὰ δ', as if a clause with τὰ μὲν had preceded. Cp. Hel. 1604 σπουδῆς δ' ὑπο ἐπιπτον, οἱ δ' ἄρθουοντο.

l. 247. δαιτὸς . . . ὄρεσκόου : cp. n. on l. 6 sup.

l. 248. ἄλις λεόντων ἐστὶ μοι θοινωμένῳ. This use of the participle in place of the infinitive is unusual, but cp. such phrases as ἄλις νοσοῦσ' ἐγὼ Soph. O. T. 1061, and ἄλις γὰρ ὁ θεὸς ἀφελῶν Eur. H. F. 1339.

l. 250. ἐκ, 'after': cp. O. T. 454 τυφλὸς ἐκ δεδορκότος καὶ πτωχὸς ἀντὶ πλουσίου.

ἡθάδων, neuter, as in Ar. Eccl. 584 καὶ μὴ τοῖς ἡθάσι λίαν τοῖς ἀρχαίοις ἐνδιατρίβειν : so μανιάσιν λυσσήμασιν Or. 270, where consult Porson's n.

l. 251. For οὐ γὰρ οὖν, the conjecture of Reiske, the MSS. give οὐ γὰρ αὖ, i. e. 'for we have had no new arrivals lately.' But for οὐ γὰρ οὖν, 'for certainly not,' cp. O. C. 980 γάμουσ' οἴουσ' ἐρῶ τάχ', οὐ γὰρ οὖν σιγήσομαι.

l. 252. ταῦτ'. So Barnes for the τὰ σ' of the MSS.

l. 254. For the asyndeton, which is common enough at the beginning of an explanation or description, cp. Soph. El. 565-6:

ἡ' γὰρ φράσω κείνης γὰρ οὐ θέμις μαθεῖν.

πατήρ ποθ' οὐμὸς κ.τ.λ.

βορᾶς . . . ἐμπολὴν λαβεῖν, lit. 'to obtain a purchase of food.' **ἐμπολή** has the general meaning of 'traffic,' and hence of 'sale' or 'purchase,' according to the context.

l. 255. **ἄσπον**. Notice the force of the comp., 'nearer than we should have otherwise come.'

l. 256. **σκούφου**. Masc. here and in l. 556, but neut. in ll. 390, 411. So **σκότος** is both masc. and neut.

For the gen. **οἴνου** cp. Xen. Cyr. ii. 4, 18 **ἀμαζαί σίτου**.

l. 257. **πιεῖν λαβών**, lit. 'having received it (the wine or the cup) to drink,' a pleonastic expression after **ἀντ' οἴνου σκούφου**.

l. 260. The reading in the text is that of the MSS., although here the Vaticanus—one of the best—fails us. It gives a good sense: 'his account is all unsound, seeing that he was caught in the very act.' G. Hermann, however, reads **ἐπεὶ οὐκ ἐλήφθη κ.τ.λ.**, and marks a question, 'nothing sound, I say, for was he not caught in the very act?' He takes objection to the rhythm **ἐπεὶ κατελήφθη**, 'nihil offensionis in anapaesto esset, si haec alius quam Ulixes diceret, quem oportebat tragicis numeris loqui.' Vide also Hermann's Praef. ad Cycl. pp. 15-16, and Hermann, El. doct. metr. p. 125. Now, although it is true that the Tragedians rarely—if ever—allow an anapaest in the second foot, except in the case of proper names, yet Odysseus, who in ll. 285-312 employs an anapaest in the first foot no less than six times (once only in the case of a proper name), may, without much additional licence, employ one in the second foot. Nor does the reading **ἐπεὶ οὐκ** mend matters. We might tolerate **ἐπεὶ | οὐκ**, but hardly **ἐπεὶ οὐκ | . . .** or are we to suppose a synzesis? Heath gives **ἐπεὶ γ' ἐλήφθη**: cp. sup. l. 181, and Hipp. 955 **ἐπεὶ γ' ἐλήφθης**.

λάθρα is the Attic form of the Ionic **λάθρη**, although Dindorf in the Tragedians and Bekker in Plato write it as a dative **λάθρα**—perhaps through false analogy. It would seem to be a petrified Acc. or Instrumental Case. Cp. **κρύβδην, κρύβδα, ἀρχήν, &c.**

l. 261. The **γάρ** expresses the abruptness of indignation: cp. its use in questions. It is, in its origin, interjectional, 'well,' 'well, then,' 'that being so' (**γέ ἄρα**).

l. 262. **μά** is repeated with comic emphasis. Cp. Ar. Av. 194 **μά γῆν, μά παγίδας, μά νεφέλας, μά δίκτυα, μή γὼ νόημα κομψότερον ἤκουσά πα**.

l. 265. MSS. **μά θ' ἱερά**, for which Dindorf here—as elsewhere, both in Trag. and Com.—gives **ἱρά**, a form often found in the best MSS. of Attic poets. G. Hermann reads **τά θ' ἱερά**, objecting (i) to the combination **μά τε**, and (ii) to the absence of the article. But (i) **μά τε** is in keeping with the Comic exaggeration of the passage, and (ii) the article is no more needed than with **ἰχθύων τε πᾶν γένος**. For the epithet **ἱερά** cp. Hipp. 1206 **ἱρὸν εἶδομεν κύμ' οὐρανῶ στήριζον**.

l. 266. ἀπώμοσ', an instantaneous aorist, expressing the culminating point of his protestation. Cp. Il. xiv. 95 νῦν δέ σευ ἀνοσάμην πάγχυ φρένας οἶον εἶπας.

ll. 266-7. For the diminutives cp. sup. n. on l. 185.

l. 267. ἐξοδάν: cp. sup. n. on l. 12.

l. 268. κακῶς . . . κακοί. The adj. here is, grammatically speaking, unnecessary; but the phrase is idiomatic. Cp. e. g. Eur. Tro. 1055 κακῶς κακῆ θανείται (of Helen), and Ar. Plut. 65 ἀπό σ' ἐλῶ κακὸν κακῶς.

l. 270. αὐτὸς ἐχ', 'formula deprecandi mala, quae aliter ita concipi solet, eis κεφαλὴν σοι' (Casaubon); 'confine the imprecation to yourself.' Or, perhaps, the phrase may simply mean 'hold,' like *ἔχε δὴ*,—although, in this case, αὐτός will not have much force.

l. 272. μᾶδίκαι: so Dindorf for the μὴ ἀδίκαι of the MSS.; similarly, in Ar. Av. 109, he writes μᾶλλά for μὴ ἀλλά.

l. 275. ἐρέσθαι: the 2nd aor. inf.: cp. Merry's crit. n. on Od. i. 405.

l. 276. ἐξεπαίδευσεν πόλις—the 'paragogic' N as in l. 278 πνεύμασιν θαλασσίοις—vide Porson on Med. 76.

l. 280. μετήλθεθ' ἄρπαγᾶς κ.τ.λ., 'who went to avenge upon Ilium the rape of Helen.' μετελθεῖν, in its ordinary sense of 'avenging' and 'prosecuting,' takes a simple acc. of the thing avenged: as in I. T. 13 τοὺς θ' ὑβρισθέντας γάμοις Ἑλένης μετελθεῖν. Here there is a second acc. of the person on whom vengeance is executed, as in Or. 423 ὡς ταχὺ μετήλθόν σ' αἶμα μητέρος θεαί: cp. a similar const. with τιμωρεῖσθαι.

ἄρπαγᾶς. Abstract words sometimes have a plural in Greek, especially in Homer, who uses ἀτασθαλῖαι, ἀφραδίαι, ἱκποσύναι, τεκτοσύναι, where 'the plural is a kind of imperfect abstraction: the particular manifestations of a quality are thought of as unity in a group or mass—not yet as forming a single thing' (Monro, Hom. Gr. p. 121).

l. 282. τὸν δεινόν, 'that dread.' Lat. 'ille.' Cp. I. T. 1366 ὄθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.

ἐξηγητληκότες: cp. sup. n. on l. 10.

l. 286. θεοῦ is a monosyllable: cp. sup. n. on l. 231.

l. 288. μὴ τλῆς, 'do not be so hard-hearted.' Cp. Soph. Aj. 1384 οὐδ' ἔτλης παρὸν θανόντι τῶδε ζῶν ἐφυβρίσαι μέγα.

ll. 290-1. οἱ τὸν σὸν κ.τ.λ. These lines have given considerable trouble. Our text is that of the MSS., with the exception of ἐρρυσάμεσθα for εἰρυσάμεσθα: it gives a fair sense, and goes well with what follows. 'We who secured the harbours in the bays (or uttermost coasts) of Hellas for thy father (Poseidon) to possess (or dwell in)': ἔδρας being the direct object of ἐρρυσάμεσθα.

Another reading is *ναῶν ἔδρας ἰδρυσάμεσθα*—the latter word being probably due to a conj. of Stephanus, cp. inf. 318, while *ναῶν* is the suggestion of Canter. 'We who established shrines for thy father to possess, &c.,' or (taking *πατέρα* as the obj. of the main verb), 'we who established the worship of thy father, as the possessor of shrines &c.' The Greeks, however, founded no new temples, but only preserved those already standing.

l. 292. On Cape Taenarum (the modern C. Matapan), the most southernly point of the Peloponnese, stood a famous temple of Poseidon; near the promontory were a harbour and also a town.

l. 293. *Μαλέας τ' ἄκροι κευθμῶνες*. 'The lofty recesses of Malea': cp. Hel. 24 *Ἰδαίων ἐς κευθμῶν*. The promontory of Malea was the S. E. extremity of Laconia.

ll. 293-4. *ἦ τε Σουνίου κ.τ.λ.* Poseidon, like Athene, was worshipped at the promontory of Sunium, cp. Ar. Eq. 507, where Poseidon is called *Σουνιάρaton*: near at hand were the silver mines of Laurium; hence the epithet *ὑπάρρυτος*. *Σουνίῳ*, the dat. of place, 'at Sunium,' is Musgrave's correction; but the double gen. need create no difficulty, 'Athene's rock of Sunium.'

δίας: a common epithet: cp. Aj. 757 *δίας Ἀθήνας μῆνις*, and ib. 771 *δίας Ἀθήνας*.

Ἀθήνας. Porson ad Eur. Or. 26 'Attici dicunt Ἀθήνα, *δαρός, ἔκατι, κυναγός, ποδαγός, λοχαγός, ξεναγός, οπαδός*, per *α*, non per *η*.'

l. 295. Geraestus was the name both of a promontory and of a harbour of Euboea, where Poseidon was worshipped: Ar. Eq. 508 *ὦ Γεραίστιε παῖ Κρόνου* (of Poseidon).

ll. 295-6. These lines are generally taken in this sense, 'we did not make a present of our wrongs to the Trojans,' i. e. 'we avenged them': for which use of *δίδωμι* cp. Dem. de Cor. cclxxiv. 1, 8 *δότε δ', εἰ βούλεσθε, δότε αὐτῷ τούτο*. Musgrave illustrates from the use of 'dono' in Stat. vii. 557 'abscedo et mea vulnera dono.' We might read (as he suggests) *ἀντεδώκαμεν*, 'we requited.'

l. 297. *κοινοῦ* MSS.—*κοινοῖ* Seidler, which seems better.

ὦν, 'all these advantages,' viz. peace and security.

γῆς γάρ Ἑλλάδος μυχοῦς κ.τ.λ. The poet, by an anachronism, speaks of Sicily as a part of Hellas: whereas the first Greek Sicilian colonies were long after the days of Cyclopes and Laestrygones.

ll. 299 sqq. The MSS. give *νόμοις δὲ θνητοῖς εἰς λόγους ἀποστρέφη*, of which many corrections have been proposed, such as *νόμοις δὲ θνητοῖς εἰς λόγους ἀποστρέφου* (Matthiae), i. e. 'secundum leges mortalium a crudelitate tua te avoca et ad sermonem meum attende': but this is very harsh and unsatisfactory. Other proposals are *νόμος δὲ θνητοῖς, εἰ λόγους ἐπιστρέφῃ* (-ει), 'now it is a custom among men, if thou heedest

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my words'; but *ἐπιστρέφεισθαι*, in this sense, is ordinarily followed by the gen. Madvig suggests *εἰ λόγος σ' ἐπιστρέφει*, 'si ratio te movet.' There is plainly a certain degree of antithesis intended between νόμος and λόγοι, which is best brought out by the reading of G. Hermann, νόμος δὲ θνητοῖς, εἰ λόγους ἀποστρέφει, 'I see that mere words are not enough to convince you—so listen to facts, to the unwritten law of men.' For the acc. after ἀποστρέφεισθαι cp. Hel. 77 τί μ' ἀπεστράφη;

ll. 302-3. There is a change of construction; the subject to πλῆσαι being no longer 'men' in general, but 'the shipwrecked crew.'

l. 303. νηδὺν καὶ γνάθον. Hysteron proteron.

σίθεν: cp. sup. n. on l. 14.

l. 304. ἐχῆρωσ' Ἑλλάδα. The spondee before the final cretic is irregular here; but cp. Ion 1 Ἄτλας ὁ χαλκίοισι νώτοις οὐρανόν. Perhaps the elided syllable of ἐχῆρωσεν may have been slightly sounded, so as to render the rhythm less harsh to the ear.

l. 308. δαῖτ' ἀναλώσεις πικράν, lit. 'shalt consume a cruel banquet': the verb conveys the accessory notion of wanton destruction and waste of life.

l. 310. τὸ μάργον σῆς γνάθου . . . τὸ δ' εὐσεβέει, i. e. τὴν μαργότητα σ. γν. κ.τ.λ. For this use of a neuter adj. equivalent to an abstract noun cp. Soph. El. 1507 τὸ γὰρ πανούργον (i. e. ἡ πανουργία) οὐκ ἂν ἦν πολὺ, and for its combination with a gen., Thuc. v. 68 τὸ κρυπτόν τῆς πολιτείας.

l. 312. ἡμέψατο. ἀμείβεσθαι is usually followed by an acc. of the person and dat. of the thing, sometimes by two accusatives.

The aorist is probably one of custom: cp. Soph. Ant. 1350 sqq. μεγάλοι δὲ λόγοι . . . τὸ φρονεῖν ἐδίδαξαν.

For the sentiment cp. Soph. Ant. 221 ἀλλ' ὑπ' ἐλπίδων ἄνδρας τὸ κέρδος πολλάκις διώλεσεν, and ibid. 313-4, 326.

ll. 313-4. The MSS. give τῶν γὰρ κρεῶν . . . ἦν τε τὴν γλώσσαν κ.τ.λ., which most of the editors, to secure an antithesis, alter to τῶν μὲν . . . ἦν δέ. The only difficulty is the sense of γάρ. It would seem to preface the statement anticipated by the preceding words, παραίνεσαι σοι βούλομαι, a common use: cp. e. g. O. T. 276-7 ᾧδ', ἀναξ, ἐρῶ. οὐτ' ἕκτανον γάρ κ.τ.λ.

l. 316. ἀνθρωπίσκε: cp. sup. n. on l. 185.

l. 317. εὐμορφία. Notice this plural of an abstract noun and cp. sup. n. on l. 280.

l. 318. ἄς καθίδρυται. The verb is probably passive and ἄς a cognate acc.; just as in Eur. El. 1130 (where the most probable reading is οὕτως ἀγείτον' οἶκον ἱδρυσαι φίλων;) the verb is passive (for Electra had no choice of a home), and οἶκον is the cogn. acc.

l. 321. *οτι* MSS. 'I know not that, &c.' There is no need to write *οτι*, 'wherein': cp. Eur. Suppl. 518 *οὐκ οἶδ' ἐγὼ Κρέοντα δεσπόζοντ' ἐμοῦ οὐδὲ σθένοντα μείζον, ὥστ' κ.τ.λ.*

l. 322. *οὐ μοι μέλει τὸ λοιπόν*, lit. 'I have no thought for the future.' *μέλει* is probably personal here and *τὸ λοιπόν* its subject: cp. Alc. 814 *ἡμῶν δεσποτῶν μέλει κακά, et passim.*

l. 323. *δταν κ.τ.λ.* Observe the asyndeton and cp. sup. n. on l. 254.

ll. 323-8. The reading in the text is that of the MSS., with the exception of *εὐ στέγων τε* ('lining my belly'), which is Scaliger's simple correction for the meaningless *ἐν στέγοντι*. The conjunction of a present part. *στέγων* with an aorist participle *ἐπεκπιῶν* need occasion no difficulty: for (i) we find, not uncommonly, the parallel combination of different tenses of the finite verb, e. g. Hec. 21 sqq. *ἐπεὶ δὲ . . . ἀπόλλυται . . . κατεσκάφη . . . πίπτει . . . κτείνει . . . μεθῆχ'.* (ii) There is a similar combination of participles just below, 330 *περιβαλὼν . . . ἀναίθων*: and (iii) the so-called present part. is often (as perhaps here) an imperfect part. and therefore not out of place with an aorist part. following; while (iv) *ἐπεκπιῶν*, 'having drunk off in addition,' expresses that crowning act of the whole series which precipitates the final result—*πέπλω κρούω*.

l. 324. *ἔχω*, 'I keep to,' 'habito.'

l. 327. *γάλακτος ἀμφορέα*: cp. sup. n. on l. 256.

ἀμφορέα is probably a trisyllable by synizesis, as *ἔα* in Soph. Ant. 95; or we might write it *ἀμφορῆ*, as *βασιλῆ* for *βασιλέα* in Eur. Phaethon, fr. II. 24.

l. 328. *εἰς ἔριν*, 'to rival,' with the dat.: cp. I. A. 319 *σὺ δὲ τί τῶδ' εἰς ἔριν ἀφίξει . . .*;

ll. 330-1. *περιβαλὼν . . . ἀναίθων*: cp. sup. n. on ll. 323-8. There is an anacoluthon in these lines; the const. changes suddenly from a personal to an impersonal form of statement: cp. Plat. Legg. 686 D *ἀποβλέψας γὰρ πρὸς τοῦτον τὸν στόλον . . . ἔδοξε μοι πάγκαλος . . . εἶναι.*

l. 333. *τίκτουσα* is the reading of the MSS. and is supported by a quotation from Plutarch; on the other hand Athenagoras gives *φύουσα*. There is little to choose between the two.

l. 334. The MSS. read *ἀγὼ οὔτινι θύω*. For the synizesis cp. O. C. 998 *ἐγὼ οὐδέ*. There is no need to read, with G. Hermann, *οὔτι*: vide sup. n. on l. 260.

l. 336. *τούφ' ἡμέραν*, 'day by day,' or 'the daily portion.'

l. 337. *οὔτος*: the masc. by attraction to *Ζεὺς*.

σώφροσι: an epithet chosen with comic exaggeration to characterise the *γαστρίμαργοι*.

l. 339. *ποικίλλοντες* conveys an idea of an artificial and complex civilisation, opposed to the natural instincts of man. So, in Eur. Suppl. 187, Sparta is spoken of as a hard and custom-bound state, *Σπάρτη μὲν ὤμῃ καὶ πεποικιλταὶ τρόπους*.

l. 341. *κατεσθίων τέ σε*. For *τέ* G. Hermann wished to read *γέ*, 'I will not cease from pampering my appetite, by devouring thee.' But there is no variety in the MSS., and the vulgate, though not strictly logical, is intelligible.

ll. 343-4. We may accept here the text of the MSS., with the exception of *δυσφόρητον*, for which read, after Scaliger, *διαφόρητον*.

'Fire, and that caldron that once was my father's, which with its boiling flood shall nicely surround thy mangled flesh.' Objection has been taken to (i) the phrase *πατρῶν λέβητα*. Now, *πατρῶς* ordinarily means 'of a father'; so that a *πατρῶς λέβης* is 'a caldron that belongs (or has belonged) to a father.' And yet G. Hermann asks 'Quid vero? Neptunusne tripodem dederit filio Polyphemo?' Neptune, of course, might have presented his son, if not with his own tripod, yet at least with a tripod; and this seems the meaning here. So that we need not read, with G. Hermann, *πῦρ καὶ πατρῶν τόδε, λέβητά θ'*: 'fire, and this my father's element (water), and a caldron.'

(ii) *τόνδε* is objected to; 'demonstrativum *τόνδε* hic ferri nequit, quia nondum introierunt in antrum' (Barnes ap. Herm.): hence *τόν* has been proposed; but *πατρῶν τὸν λέβητα* is not the same as *τὸν πατρῶν λέβητα*—and, again, *ᾧδε* is, not uncommonly, used in the sense of *οὗτος*: e.g. Soph. Phil. 1045-6 *βαρὺς τε καὶ βαρεῖαν ὁ ξένος φάτιν τήνδ' εἶπ'*, 'Ὀδυσσεῦ. Perhaps, too, the demonstrative may be used as a correlate to the relative ('such an one . . . as'), and equivalent to *τοιούτου*, just as, in Soph. Ant. 662 *ἀλλ' ὃν πόλις στήσειε, τοῦδε χρῆ κλύειν, τοῦδε . . . ὃν* is the same as *τοιούτου . . . ὃν*.

(iii) It is said that the anapaest in the fourth foot is displeasing and irregular; but it can be paralleled by l. 566 *infra*. *λαβὼν, ξέν', αὐτὸς οἰνοχόος σὺ μου γενοῦ*: where, however, it is less harsh.

In the next line the *δυσφόρητον* of the MSS. is absolutely unintelligible; it could only mean 'heavy' or 'unendurable,' just as *εὐφόρητος* is 'endurable' in Aesch. Choeph. 353. *διαφόρητον*, a *ἑπὰξ λεγόμενον*, will mean 'pulled in pieces,' 'mangled,' 'dismembered': cp. *διαφορῶν* in H. F. 571 *τοὺς δὲ περωτοῖς διαφορῶν τοξέμασι*.

l. 345. By *τῷ κατ' αὐλίον θεῷ* the Cyclops probably means his own belly or himself. The dat. may be connected with *βωμόν*, if not with the whole clause: 'that, standing in honour of the god around his altar . . .'

l. 349. *γνώμην*, 'resolve,' 'sentence': Odysseus finds himself at the mercy of the Cyclops.

κατέσχον: a metaphor from touching at a port, suggested, doubtless, by **θαλασσίους**: cp. sup. n. on l. 223, and Soph. El. 503 *εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει* ('shall have a prosperous issue').

l. 351. **κρείσσονας** . . . Ἰάλου. Brachylogy of comparison: cp. Hdt. ii. 134 *πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρὸς*.

l. 352. Probably **ἐπὶ** is to be supplied with **πόνους** as well as with **βάθρα**, although **πόνους** might be an acc. of motion to: cp. O. T. 761 *ἀγρούς σφε πέμψαι καπὶ ποιμνίων νομάς*.

l. 353. **φαιενῶν** (not **φαιενῶν**) seems the correct form, as employed by both Soph. and Eur. (it nowhere occurs in Aesch.) in all places.

ll. 353-5. For the tone of this passage cp. Phoen. 84 sqq.:

ἀλλ' ὦ φαιενᾶς οὐρανοῦ ναίων πτύχας
 Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις.
 χρῆ δ', εἰ σόφος πέφυκας, οὐκ ἔαν βροτῶν
 τὸν αὐτὸν αἰεὶ δυστυχῆ καθεστάναι.

l. 354. **Ζεῦ ξένη**. The friendless stranger and his host were alike regarded as under the protection of Zeus: see Od. ix. 270 (where Odysseus is entreating the mercy of the Cyclops):

Ζεὺς δ' ἐπιτιμήτωρ ἱκετῶν τε ξείνων τε,
 ξείνιος, δε ξείνοισιν ἄμ' αἰδοίοισιν δηρδεῖ,

and Od. vi. 207 *πρὸς γὰρ Διὸς εἰσιν ἅπαντες ξείνοί τε πτωχοί τε*. So also it is in his character of **ξένιος** that Zeus avenges on Paris the rape of Helen from his host Menelaus: Ag. 60 sqq. *οὕτω δ' Ἀτρέως παῖδας δ κρείσσον ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος Ζεὺς*.

l. 355. **Ζεὺς**, not **Ζεῦ**, is the MSS. reading, and is probably right: for 'non opus est iterata appellatione' (G. Hermann). **θεός** will then be in app. to **Ζεὺς**: 'thou art vainly deemed to be Zeus—a god.'

τὸ μηδέν. Cp. Trach. 1107 *κἂν τὸ μηδέν ὦ*, and see Jebb's n. on Soph. El. 1166.

ll. 356-74. An interval must be supposed to elapse, while the Cyclops is making preparations for his cannibal banquet; after which, the Chorus, feeling assured that all is now ready within, proceed with their chant. The first part of the Chorus seems to be sung *inside* the cave, and probably by only a *part* of the Chorus; else why the question in l. 377? The scene described in ll. 377 sqq. has been already enacted; but not till after l. 355. Consequently, there must have been some little interval between ll. 355 and 356.

l. 356. There seems no doubt that **φάρυγος** both here and in ll. 410, 592 *infr.* is the correct Attic form of the genitive; although in all three places the MSS. give the form **φάρυγγος**. The word is feminine here: but in l. 215 is masculine.

l. 357. **ἀναστόμου**, lit. 'furnish with a mouth,' and so 'open,'

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'reclude,' opposed to *στόμου*, 'claude': observe the curious expression τὸ χεῖλος φάρυγγος, 'the lip of the gullet.'

l. 358. ἐφθά κ.τ.λ., 'boiled, and roast, and grilled.'

l. 359. κρεοκοπεῖν: Hyst. Prot. after χναύειν and βρούκειν. For the form cp. sup. on l. 245.

l. 360. καινόμενα is the MSS. reading; but the expression 'limbs of strangers being killed in a fleecy goat-skin' is a strange one. Barnes compares the custom of the Scottish soldiers in the Middle Ages, 'cibum in pellibus crudis coquere mos erat' (ap. Musgrave): and, in Hdt. iv. 61, we are told that the Scythians boiled flesh in the paunches of oxen, like a haggis. There is no need, therefore, to read, after Reiske, κλινομένῳ.

l. 361. μοι (not με), 'I pray': μή μοι is a common and somewhat colloquial expression: cp. Ar. Vesp. 1179 μή μοί γε μύθους, 'look ye, no stories'; so here 'look ye, betray us not.'

ll. 361-2. The semi-chorus entreat their companions not to desert them, but suffer them to be the sole sharers of their flight.

μόνος μόνῳ, sc. μοι.

ll. 364-5. θυμάτων . . . θυσίαν, 'the offering of victims': or θυμάτων might be the gen. after the compound adjective ἀποβάμιος, denoting 'lack,' 'without altars of sacrifice,' like ἀχαλκος ἀσπίδων O. T. 190. θυσία is the subj. to χαίρετω.

l. 365. ἀποβάμιος. Hesychius: ἀπόβωμιος, ἄθεος, καὶ θυσία ἀπόβωμοι, αἱ μὴ ἐν τοῖς βωμοῖς. The longer form with -i- seems the better.

l. 369. νηλῆς ὁ τλάμων, ὅστις . . . ἐκθύει. The MSS. give ὦ τλάμων, ὦ τλάμον, and ὁ τλάμων—the latter seems the right reading, if the *third* person ἐκθύει is to be preserved, 'pitiless is the abandoned wretch who sacrifices, &c.' For this sense of τλήμων see Jebb's n. on Soph. El. 275.

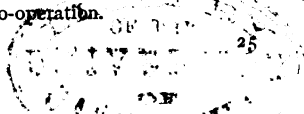
ll. 370-1. Either δωμάτων or δόμων is superfluous. Probably we have a case of dittography.

ἐκθύει, lit. 'sacrifices outright': cp. ἐκθινᾶσθαι P. V. 1025.

l. 374. ἀνθρώπων is probably an interpolation, due to the proximity of the similar word ἀνθρώπων.

ἀπ' implies both source and instrumentality: cp. Thuc. i. 17 ἐπράχθη τ' ἀπ' αὐτῶν οὐδὲν ἔργον ἀξιόλογον, and Il. xi. 675 ἔβλητ' . . . ἐμῆς ἀπὸ χειρὸς ἄκοντι.

ll. 374-482. Odysseus returns from the cave and describes to the Chorus the scene of bloodshed within; also, how he has induced the Cyclops to indulge his passion for wine. Herein lies their hope of escape. The Chorus welcome this latter idea with joy, and Odysseus goes on to inform them of the plan which he has devised for blinding the monster. He only needs their co-operation.



l. 376. **μύθοις** . . . ἔργοις : cp. P. V. 1080 καὶ μὴν ἔργῳ κοῦκ ἔτι μύθῳ χθῶν σεσάλευται.

l. 379. **δισσοῦς** : cp. Aen. iii. 623 :

Vidi egomet duo de numero cum corpora nostro
Priensa manu magna medio resupinus in antro
Frangeret ad saxum, sanieque aspersa natarent
Limina : vidi atro cum membra fluentia tabo
Manderet, et tepidi tremerent sub dentibus artus.

There is no need to alter ἀθρήσας to ἀθροίσας or σταθμήσας. ἀθρήσας means 'accurate contemplatus oculis' (Musgrave), 'having surveyed,' and (like ἐπιβαστάσας) must be taken closely with the words which follow, οἱ σαρκὸς κ.τ.λ. : cp. Eur. El. 826 ἱερὰ δ' ἐς χεῖρας λαβὼν Αἴγισθος ἦθρει ('perscrutatus est'), and ibid. 838 σπλάγχχνα δ' Αἴγισθος λαβὼν ἦθρει διαιρῶν.

κάπιβαστάσας : Suidas says βαστάσαι δηλοῖ παρὰ τοῖς Ἀττικοῖς τὸ ψηλαφῆσαι. In reality, the word has the combined senses of 'handling' or 'fingering,' and of 'lifting' or 'supporting' : cp. Alc. 917 φιλίας ἀλόχου χεῖρα βαστάζων, and Od. xxi. 405 αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντη . . .

l. 381. **ἦτε πάσχοντες**. Cp. O. T. 126 δοκοῦντα ταῦτ' ἦν.

ll. 382 sqq. For the description which follows cp. Od. ix. 288 sqq., Aen. iii. 623 sqq., Ov. Met. xiv. 205 sqq.

l. 382. For χθόνα, the reading of the MSS., which gives no sense here, we had better read (with Musgrave) στέγην : cp. sup. l. 91 ἄξιον στέγην.

l. 383. **δρυός**, probably 'olive,' which was used for making pyres : see H. F. 241, and Trach. 766 πείρας δρυός, where the Scholiast remarks : ἀπὸ λιπαροῦ ξύλου. δρῦν γὰρ λέγει πᾶν δένδρον : cp. infr. ll. 455, 615— in the latter place Hesychius observes : δρῦς, πᾶν ξύλον καὶ δένδρον.

l. 385. **τρισοῶν** : for the more usual τριῶν, cp. Hec. 645 τρισσὰς μακάρων παῖδας.

ἄμαξῶν : objective gen.

ὡς : with τρισσῶν, 'about.'

l. 387. **ἔστησεν**. There is no need to alter this to ἐνήσεν or ἔστρωσεν. ἔστησεν is in keeping with the exaggerated description of the scene. The Cyclops 'constructed' or 'built' his vast couch.

After this line G. Hermann inserts ll. 393-4 ὀβελούς τ' κ.τ.λ.—an alteration which, doubtless, simplifies the construction of the words, but rests on no MSS. authority whatsoever.

l. 389. For the conglomeration of participles cp. sup. n. on ll. 238-9.

l. 390. **σκύφος** . . . **κισσοῦ** : gen. of material. A shepherd's cup, made of ivy wood, was called **κισσύβιον** : such as Polyphemus is

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described as having in Od. ix. 346 *κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνοιο*. So, in Alc. 756, Heracles is described as *ποτῆρα . . . ἐν χεῖρεσσι κίσσινον λαβών*.

εἰς εὖρος, lit. 'in respect of width.'

l. 392. *ἐπέξεσεν*: transitive, like *ἐξανέξει χόλον* in P. V. 370.

l. 393. *Zenigma*. The acc. *ὀβελούς* must depend on a verb implied in *ἐπέξεσεν*. Lobeck removed all difficulty by reading (on his own authority) *ἐπέστησεν* in l. 392.

πυρί is suspicious after *πυρί* of the preceding line: but the repetition is hardly sufficient of itself to throw doubts on the order of the text.

ἄκρους μὲν ἐγκεκαυμένους πυρί. Cp. Aen. vii. 524 '*stipitibus duris agitur sudibusve praeustis*.'

l. 394. *ξεστοὺς δὲ δρεπάνῳ τέλλα, παλιούρου κλάδων*. There seems little doubt that this, Scaliger's correction, is right. The MSS. reading, *ξεστοὺς δὲ δρεπάνῳ γ', ἀλλὰ παλιούρου κλάδῳ*, is quite inexplicable.

παλιούρου: apparently the prickly shrub now known as 'Christ's thorn.' Virgil, Ecl. v. 39, mentions it, '*Carduus et spinis surgit paliurus acutis*.'

κλάδων (with *ὀβελούς*) is the material genitive, like *σκύφος κισσοῦ* just above.

l. 395. *Αἰτναῖα*. The epithet implies that the bowls were of Sicilian make—from the forges of the Cyclopes, and hence of solid and massive construction.

σφαγεῖα, 'bowls to catch the blood.' *ἄμμιον* is used in a similar sense in Od. iii. 444.

πελέκων γνάθους is the MSS. reading, 'Aetnean bowls for the axes' edge,' i. e. 'to catch the blood shed by the axes' edge.' Kirchhoff gives *γνάθους*, acc. in app. to *σφαγεῖα*; in which case the latter word must signify 'instruments of slaughter,' a meaning of which no examples are adduced. G. Hermann places this line after l. 399, and reads *Αἰτναῖ ἄτε σφαγεῖα, πελεκέων γνάθους*, where *σφαγεῖα* is in app. to *κύτος*, and *γνάθους* dat. of instrument. He says, '*apertum est aliquid amplius dici et significantius debuisse quam illud nudum τὸν μὲν κ.τ.λ.*' This is a question for individual judgment.

l. 397. *φῶτε συμμάρψας δύο*. The very language of Od. ix. 289 *σὺν δὲ δύο μάρψας*.

l. 398. *ῥυθμῷ τινι* expresses the cool deliberation of the Cyclops.

l. 399. *ἐς*: after *ἔσφαξ'*, 'so that the body fell into the caldron.'

l. 400. *τένοντος . . . ἄκρου ποδός*, lit. 'the extreme sinew of the foot': cp. Med. 1166 *τένοντ' ἐς ὀρθὸν ὀμμασι σκοπομένην*.

τένοντος is gen. of the part affected, after *ἄρπάσας*.

l. 401. *στόνυχᾱ* (Scaliger) is a correction of the *γ' ὄνυχᾱ* of the MSS.;

for, though *δρυχα* of itself gives a good sense, yet *γ'* is quite inexplicable. Hesychius defined *στόνυχες* as *τὰ εἰς δὲν λήγοντα*.

ll. 401-2. Cp. Od. ix. 289 sqq. :

*ὄν δὲ δύο μάρψας ὥστε σκύλακας ποτὶ γαίῃ
κόπτ' ἐκ δ' ἐγκέφαλος χαμάδις βέε, δευὲ δὲ γαίαν.*

l. 402. *ἐξέβρανε*. The aorist (if it be the right reading), compared with the imperfect, expresses the sudden character of the action.

καθαρπάσας, which would ordinarily mean 'having snatched down,' must here be rendered 'having seized or pounced upon': cp. *καθικνεῖσθαι* 'to come down upon.' The participle governs *σάρκας*, or *αὐτόν* may be supplied from the preceding line.

l. 403. *λάβρωφ*, 'ravenous,' 'greedy': cp. P. V. 1022 *αἰετὸς λάβρωσ διαρταμήσει σώματος μέγα βάκος*.

l. 404. *τὰ δ'* . . . *μέλη*, lit. 'but, on the other hand, the limbs' (as opposed to the flesh). The article here retains its old adversative sense (as seen in Homer), serving to contrast a new statement with one which precedes or follows it. See Monro's Homeric Grammar, and cp. the well-known *ὁ ἥλιος καὶ ἡ σελήνη καὶ τὰ ἄλλα ἀστρα* ('the sun and the moon and those other objects—the stars'): also Hel. 1025 *τὴν μὲν σ' ἐᾶσαι πατρίδα νοστήσαι Κύπριν, ἥρας δὲ τὴν ἐννοίαν κ.τ.λ.* See also l. 431 *infr.*

l. 406. MSS. *καὶ διεκόνουν* : Hermann *κάδιακόνουν*. It would seem that the form in *-η-* is in use both in Ionic and in late writers, but is not found in Attic.

l. 407. *ἄλλοι*, not *ἄλλοι*, seems the right reading here.

l. 408. *πτήξαντες εἶχον*, 'lay cowering.' *ἔχειν*, in the sense of 'to be' or 'to hold oneself,' expresses the continuance of an action already begun: cp. Hec. 1013 *πέπλων ἐντὸς ἡ κρύψασ' ἔχεις* ;

l. 410. *φάρυγος*. Cp. *sup. n.* on l. 356.

αἰθήρ is generally used of the pure air of heaven, as in P. V. 88 *ὦ δῖος αἰθήρ*.

ἐξείεις MSS. ; but Athenaeus (I. p. 23 E), who quotes this line, gives *ἐξανείεις* : hence Porson proposed *ἐξανείεις*. Both *ἐξίημι* and *ἐξανίημι* give a good sense: but the latter is the more forcible and vigorous of the two. For the *ι* of the participle cp. I. T. 298 *παίει σιδήρῳ λαγόνας ἐς πλευρὰς ἰείς*.

l. 411. *ἐμπλήσας κ.τ.λ.* For the asyndeton cp. *sup. n.* on l. 254.

l. 412. *Μάρωνος*. Cp. *sup. n.* on l. 141.

αὐτῷ τοῦδε is L. Dindorf's excellent emendation of the *αὐτοῦ τῷδε* of the MSS. *τοῦδε*—partitive genitive—is said *δεικτικῶς*. Odysseus points to the wine-skin in his hand.

l. 417. *ἔσπασεν*, 'took a pull': cp. *infr.* 571 and 573, and Aesch. Ch. 533 *θρόμβον αἵματος σπάσαι*.

ἄμυστιν: Pollux, vi. 16, says of this word, οὐ μόνον τὴν ἀθρόαν πόσιν, ἀλλὰ καὶ ἐκπώματος σχῆμα δηλοῖ. Horace (Od. i. 36. 14) is generally supposed to employ the word in the latter sense, 'Non multi Damalis meri Bassum Threicia vincat amystide.' The verb ἄμυστίζειν occurs in l. 565 *infr.*

ἔλκυσας: ἔλκειν is used in much the same sense as σπᾶν: cp. Ion 1200 εἶλκον δ' (sc. μέθυ) εὐπτέρους ἐς αὐχένας.

The caesura is hardly marked at all in this line: cp. Hec. 355 γυναιξὶ παρθένους τ' ἀπόβλεπτος μέτα.

l. 419. πρὸς, 'to crown': cp. *infr.* 573 δαιτὶ πρὸς πολλῆ.

l. 422. τρώσει. Cp. Od. xxi. 293 οἶνός σε τρώει μελιθήδης, ὅστε καὶ ἄλλους βλάπτει.

l. 423. For the whole of the scene which follows, cp. the conduct of Heracles in the house of Admetus, Alc. 756:

ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν
πίνει μελαίνης μητρὸς εὐζωρον μέθυ,
ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλῶξ
οἶνον· στέφει δὲ κρᾶτα μυρσίνης κλάδοις,
ἄμουσ' ὑλακτῶν.

καὶ δὴ κ.τ.λ., 'and so it was; for he began to sing': cp. the use of καὶ μὴν *sup.* 141; and see also Soph. El. 556 sqq. καὶ μὴν ἐφήμ' . . . καὶ δὴ λέγω σοι.

εἶρπ', 'he got to': cp. Hel. 316 ἐς ποῖον ἔρπει μῦθον ἢ παραίνεσιν;

l. 428. εἴτ' οὐ χρήσετε. We must regard οὐ χρήσετε as one phrase; otherwise, strict grammar would demand μὴ χρήσετε: cp. Aj. 1131 εἰ τοὺς θανόντας οὐκ ἔφς (i. e. κωλύεις) θάπτειν παρών.

l. 430. Ναίδων (not Ναιάδων) is Casaubon's excellent emendation of the unmeaning Δαναίδων of the MSS. He says, 'Nymphas Bacchi comites passim poetae Naidas appellat, nunquam Danaidas, nec Graecas,' and Musgrave remarks, 'Inter Ναίδας, Bacchi satellites Panumque et Satyrorum comites perpetuas, versari cupit chorus.'

l. 431. ὁ μὲν γὰρ . . . πατήρ. Cp. *sup.* n. on l. 404.

πατήρ, i. e. Silenus.

l. 432. ἀλλά and γὰρ must be taken together in the sense of 'but' or 'however.' The phrase is elliptical: cp. Aj. 167 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν, πάταγοῦσιν κ.τ.λ.

The participle ὦν is omitted after ἀσθενής: see Jelf. Gr. Gr. § 705. 6: 'ὦν is often omitted, especially in poetry, the verbal notion of existence being reflected from the accompanying participle to the adj. or subst., Plat. Rep. 393 D ἦλθεν ὁ Χρύσης . . . λύτρα φέρον καὶ ἱκετῆς (sc. ὦν).'

ll. 433-4. ὥσπερ πρὸς ἰξῶ κ.τ.λ. Our text, which is that of the MSS., gives a good sense: lit. 'his wings being caught in the cup, as in bird-

lime, he is fuddled (or upset).’ There is no need, with Casaubon, to alter *πτέρυγας* to *πτέρυγος*, nor to read *πτέρυγα σαλεύει*, after Musgrave. *άλυων* is used of wild martial frenzy in S. c. T. 391 *τοιαῦτ’ ἄλυων ταῖς ὑπερκόμπους σάγαις βοῶ κ.τ.λ.* See also Od. xviii. 331 sqq., where Odysseus is asked if his mad excitement is due to wine, or to the pride of victory, *ἢ βᾶ σε οἶνος ἔχει φρένας . . . ἢ ἄλυεις ὅτι Ἴρον ἐνίκησας τὸν ἀλήτην*;—from which passage it is clear that *άλυειν* can be used to express a state of mind similar to that produced by intemperate drinking.

πρός, ‘upon,’ should probably be supplied to *τῆ κύλικι*: for its omission cp. Plat. Rep. 545 E *ὡς πρὸς παιδᾶς ἡμᾶς* (i. e. *πρὸς ἡμᾶς παιζούσας*).

l. 437. *εἰ γάρ*. Cp. sup. n. on l. 261.

ll. 439-40. This distich, which appears thus in the MSS.:

*ὡς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλον
χηρεῦομεν τόνδ’ οὐκ ἔχομεν καταφυγεῖν,*

(*καταφυγεῖν* being written above in some copies), seems an undoubted interpolation, even when reduced to its probable original form:

*ὡς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλον
χηρεῦομεν τόνδ’, οὐκ ἔχοντες καταφυγεῖν.*

For, (i) *διὰ μακροῦ* never means ‘long since,’ *πάλαι*, or ‘for a long time past,’ the sense required here, but ‘after a long time’: see Hec. 320, Phoen. 1069, I. A. 1399. (ii) The first syllable of *σίφων* is nowhere else found short. (iii) There is no certain instance of *χηρεῦω* with a transitive signification, although several verbs in *-εύω*, such as *φονεύω*, *δρφανεύω*, *πορεύω*, &c., are so used; and (iv) *καταφυγεῖν* has no proper construction, it being generally employed with an adverb of ‘motion to’ or with *πρός*, *εἰς*, &c., and an acc. Add to this the obscurity of the language, and the fact that the previous remarks of the Chorus are complete in themselves without the addition of these two lines, and we shall find good reason for regarding them as spurious. However, various attempts have been made to retain and explain them. Thus G. Hermann would read *τὸν φίλον σίφωνα δῆ* in the first, and *οὐκ ἔχομεν γὰρ καταφυγήν* or *οὐκ ἔχοντα καταφυγήν* in the second line; *καταφυγήν* meaning ‘source of gratification.’ Other proposals are to read *θηρεύομεν* for *χηρεῦομεν* (Scaliger); *τόνδ’* (i. e. the Cyclops) *οὐκ ἔχοντες καταφυγεῖν* (L. Dindorf), but *τόνδε καταφυγεῖν* for *ἀπὸ τοῦδε καταφυγεῖν* is an impossible construction; *ἔχοντες ἀποφυγεῖν* (Canter); *ἔχοντες ἐκφυγεῖν* (Reiske); *τὸν δ’ οὐκ ἔχομεν κατεκφυγεῖν*—the latter a *ἄπαξ λεγόμενον*—(Matthiae, partly after Scaliger).

l. 441. *ἦν ἔχω τιμωρίαν*, ‘what plan of vengeance I have.’

l. 443. *Ἀσιάδος*, i. e. ‘Phrygian.’ *Ἀσία* was the name of the western

sea-board of Asia Minor: cp. Bacch. 17 sqq. where Dionysus, recounting his progress, speaks of his passage through

Ἀσίαν . . . πᾶσαν, ἢ παρ' ἄλμυρὰν ἅλα
κεῖται, μγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ
πλήρεις ἔχουσα καλλιπυργώτους πόλεις.

For its connection with music cp. Ar. Thesm. 120 sqq. κρούματά τ' Ἀσιάδος ποδὶ παράρῃμ' εὐρύθμα Φρυγίων δινεύματα Χαρίταν.

l. 446. Βακχίου, not Βακχίφ, is the preferable reading. It would appear that the Tragg. preferred Βακχείος as the adj., but Βάκχιος as the sub.

l. 447. ξυνήκ'. The aorist refers to a moment just past: cp. Soph. El. 668 ἐδεξάμην τὸ ρηθέν, and Jebb's note. It is a very common use.

δρυμοῖσι, dat. of place: cp. sup. n. on l. 16.

l. 449. δόλιος ἢ ἴπιθυμία is the MSS. reading, but gives a poor sense. We should probably read δόλιος ἢ ἴπιβουλία.

l. 451. μὲν is answered by δέ in 454—'first, I will keep him away from the banquet; then, I will blind him.'

ἀπαλλάξαι. There is no need to read ἀπαλλάξω with Casaubon. The inf. depends on μενοιῶ or some similar word understood.

l. 453. ἔχοντα: sc. πῶμα.

l. 454. ὑπνώσση. 'Legebatur όταν δ' ὑπνώσση. Id quum aut ὑπνωθῆ aut ὑπνώσση dici debuisse videretur, hoc praetuli' (G. Hermann).

Βακχίου νικώμενος. Verbs expressing inferiority are frequently followed by the genitive: cp. Aj. 1353 τῶν φίλων νικώμενος, and Ant. 678 κούτοι γυναικὸς οὐδαμῶς ἡσσητέα.

l. 455. ἐλαίας. Cp. sup. n. on l. 383.

δόμοισι, not a 'house' in the ordinary sense of the term: see sup. l. 118.

l. 456. δν φασγάνφ κ.τ.λ. Cp. sup. ll. 393-4.

l. 458. ἀρας . . . βαλών. Cp. sup. n. on ll. 238-9.

ll. 458-9. Pierson proposed ἐς μέσην βαλῶ Κύκλωπος ὄψιν, ὄμμα τ' ἐκτῆξω πυρί, on the ground that the one eye of the Cyclops could not be spoken of as ὄμματα. But ὄμματα is used below l. 470, and κόρας ll. 463 and 611.

ὄψιν, 'face.' The Cyclops had one eye in the middle of the forehead; hence μέσην.

ll. 460 sqq. Copied from Od. ix. 384 sqq.:

ὡς ὅτε τις τρυπῶ δόρυ νήϊον ἀνήρ
τρυπάνφ, οἱ δέ τ' ἔνερθεν ὑποσσειουσιν ἱμάντι
ἀψάμενοι ἐκάτερθε, τὸ δὲ τρέχει ἐμμενὲς αἰεὶ.
ὡς τοῦ ἐν ὀφθαλμῷ πυριήκεα μοχλὸν ἐλόντες
δινέομεν.

l. 460. ναυπηγίαν is here probably concrete, and equivalent to ναυπηγήσιμον ξύλον.

1. 461. *χαλινοῖν*—the *Ιμας* of Odyssey 1. c.—thongs with which to work the *τρύπανον*.

τρύπανον κωπηλατεῖ. For the form of expression see sup. n. on 1. 6.

The exact point of the metaphor is difficult to seize. The motion of the auger may be compared to that of a single oar as used to propel a boat from the stern, or, possibly, to the action of the double paddle. See on the subject Alc. 252 *δίκωπον σκάφος*, and *ibid.* 439 *ἐπὶ κώπη πηδαλίω τε*, and consult Conybeare & Howson's *Life and Epistles of S. Paul*, ch. 23.

1. 462. *κυκλώσω*. Musgrave writes *κυκλήσω*. 'Utraque forma proba' (Porson ad Or. 624).

φαιεσφόρφ Κύκλωπος ὄψει. Cp. Aen. iii. 635 sqq.:

'telo lumen terebramus acuto

Ingens, quod torva solum sub fronte latebat,

Argolici clipei aut Phoebeae lampadis instar.'

1. 464. *ιοῦ*, not *ιού*, is the right accentuation here. According to the Scholiast on Ar. Pax 316, *ιού*, *ιού* is a cry of pain, but *ιοῦ*, *ιοῦ* a cry of joy.

1. 465. *γέγηθα, μαινόμεσθα*. For the combination of sing. and pl. cp. sup. n. on ll. 212-13.

1. 466. *γέροντά τε*. Odysseus, in ll. 431 sqq., had no thought of saving Silenus.

1. 468. *διπλαῖσι κώπαις* probably means simply 'with two banks of oars,' i.e. 'in a bireme'; as in I. T. 408 *δικρότοισι κώπαις ἔπλευσαν*. The phraseology is conventional, like the *νεὸς μελαίνης* and *κοῖλον σκάφος* of the preceding line.

1. 469. *ὥσπερ ἐκ σπονδῆς θεοῦ*, lit. 'as if after a libation to the god.' Many commentators see a reference to the ceremony of dipping a lighted brand into the lustral water and sprinkling the assembled people; cp. H. F. 928 *μέλλων δὲ δαλὸν χειρὶ δεξιά φέρειν, ἐς χέρνιβ' ὡς βάψκειν, κ.τ.λ.*, and Ar. Pax 959:

ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα,

περίθι τὸν βωμὸν ταχέως ἐπιδέξια.

φέρει δὴ, τὸ δαλίον τὸδ' ἐμβάψω λαβὼν.

But such an interpretation would require us to read *ἐν σπονδῇ* ('in the ceremony of libation'), rather than *ἐκ σπονδῆς* ('after libation'): moreover, the *χέρνιβ* was not the same as the *σπονδή*. In all probability, the reference is to the ritual of a sacrifice. It was the custom to pour a libation of wine over the burning victim, and then to prepare the sacrificial feast: cp. Il. i. 462 sqq.:

καίε δ' ἐπὶ σχίζης δ γέρον, ἐπὶ δ' αἶθονα οἶνον

λείβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.

αὐτὰρ ἐπεὶ κατὰ μῆρ' ἔκῃ καὶ σπλάγχν' ἐπάσαντο,

NOTES.

μίστυλλον τ' ἔρα τᾶλλα, καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντό τε δαῖτα,
δαίνυντ'.

and Il. xi. 775:

σπένδων αἶθοπα οἶνον ἐπ' αἰθομένοις ἱεροῖσι.

So here, the Cyclops is regarded metaphorically as a fallen victim already burning in the flames, over whom the libation of wine has already been poured, and whose destruction will be complete when he has been finally blinded. The Chorus crave permission to take part (like the *νέοι* of Homer) in this final consummation; that so they may be qualified to share the banquet, that is, to reap the benefits of their victory: cp. Eur. El. 637 *ὅθεν γ' ἰδὼν σε δαιτὶ κοινωσὼν καλεῖ*.

l. 470. τυφλοῦντος. The part of the present is used almost in the sense of an adj., so that τοῦ τυφλοῦντος ὄμματα, 'eye-blinding,' forms one phrase.

For ὄμματα see n. on ll. 458-9 sup.

l. 472. δὴ ξυλληπτέον MSS., 'this you must grasp.' There is no need to adopt Reiske's *οὐ*, 'this thing you must help me in': for the relative naturally refers to *δαλός*.

l. 473. ὡς κ.τ.λ., sc. ἴσθι: cp. Phoen. 720 *ὡς οὐ καθέξω τειχέων ἔσω στρατόν*.

ἀραίμην must be read (with Matthiae) for the *ἀροίμην* of the MSS., which has its first syllable short, e. g. in Soph. El. 34 *δίκας ἀροίμην τῶν φονευσάντων πάρα*.

l. 476. *σιγάτε . . . ἐξέπιστασαι*. Cp. n. on ll. 212-3 sup.

l. 477. *τοῖσιν ἀρχιτέκτοσι*, i. e. *τοῖς ἀνδράσι*.

ll. 478-9. *ἀνδρας . . . φίλους τοὺς ἔνδον ὄντας*. Cp. n. on l. 34 sup.

ll. 483-607. The Chorus steel themselves for their daring enterprise. The Cyclops is now full of wine, and the noise of his drunken revelry is heard. Odysseus, approaching the monster, incites him to further potations; and, being asked his name, gives it as Nobody (*Οὔτις*): meantime, thanks to the united efforts of Odysseus and Silenus, the giant grows more and more intoxicated. The moment for action has now come; and Odysseus offers a prayer for success to the gods of Fire and Sleep.

ll. 483-519. There is a difficulty as to the partition of these lines among the speakers—one leading MS. gives them *all* to the Chorus; another assigns ll. 483-6 to the whole chorus, but ll. 487-94 to one semi-chorus, and ll. 495-502 to another. The most natural arrangement is to assign ll. 483-6 to one half-chorus, and ll. 487-94 to another; the two anapaestic passages being clearly amoebean. Then come three other sections which are likewise in metric correspondence: ll. 495-592, which we may assign to the original semi-chorus; ll. 503-10, which

belong to the Cyclops; and ll. 511-8, which may be given to the other semi-chorus.

l. 483. ἐπὶ πρώτῳ ταχθεὶς : sc. τόπῳ, or πλήγματι : either 'put in the front,' or 'told off for the first blow.'

ll. 484-5. ὀχμάσας . . . ὤσας. See n. on ll. 238-9.

After l. 486 the old editors insert a stage direction *ᾧδῃ ἔνδοθεν*. It occurs in both the leading MSS.

l. 488. καὶ δῆ, 'what is more'—introduces a still stronger reason for silence.

l. 490. The καὶ after ἀπφδός is difficult, considering the previous asyndeton. G. Hermann reads *σκαῖς ἀπφδός κατακλαυσόμενος* and translates 'stultus qui dissimilem cantum eiulaturus sit'; but *σκαῖς* would only seem to mean 'uncouth': so that *κλαυσόμενος* or *κατακλαυσόμενος* need not be taken as explanatory of it.

l. 497. ἐκπετασθεὶς, lit. 'extending himself': cp. the use of *ἐκδόσθαι* quoted on l. 504 *infr.*

l. 499. For the MSS. reading ἐπὶ δεμνίοις τε *ξανθόν*, where the metre demands a short syllable in the sixth place, it has been proposed to read ἐπὶ δεμνίοισί τ' ἄνθος,—*άνθος* of course going with *χλιδανῆς ἑταίρας*. The epithet *ξανθός* being frequently used of the hair in Eur. might have been introduced as an easy correction of a corrupt passage. In this way, too, we get rid of the singular expression ἔχαν βόστρυχον ἐπὶ δεμνίοις : while the daintiness of the maiden and the spruceness of her lover are hereby brought into natural connection with one another.

l. 502. θύραν τίς οἶζει μοι; These words may have been the commencement of a popular serenade.

l. 504. The δέ belongs to *γεμισθεὶς*, which is out of place.

For *δαιτὸς ἤβης*, 'the good cheer of the feast,' cp. Pind. Pyth. iv. 524-5 *συμποσίας ἐφέπων θυμὸν ἐκδόσθαι πρὸς ἤβαν πολλάκις*.

l. 505. We may take *σκάφος* as acc. of the part affected, after *γεμισθεὶς* : it is here used in its literal sense of 'hull.'

l. 507. *χόρτος* can hardly mean 'verdure,' but is probably a slang expression for 'food': just as it would seem to be used of a slave's fare in Anth. Pal. App. no. 47 :

χόρτον ἐμῇ συνεχῶς δότε γαστέρι ἢ τέ μοι αἰεὶ
χωρὶς δουλοσύνης λιτὸν ἔθηκε βίον.

ll. 511-3. Retaining the MSS. reading and supplying (after G. Hermann) something like *φίλος ὦν* to complete l. 513, we get a good sense. The Chorus address the Cyclops flatteringly; 'Thou art handsome to look upon, and thy look is kindly towards us.' *τις* should be taken of the Cyclops himself: cp. Soph. Ant. 751 *ἢ δ' οὖν θανείται καὶ θανούσ' ὀλεῖ τινά* (i. e. σέ).

ll. 514-6. These lines, if genuine, are very difficult. They seem to

refer primarily to the illuminations at marriages, but to contain also a covert allusion to the fiery trials which await the monster, so that the sense required is this: 'the nuptial lamps (in reality, the red-hot stake) await you; all is ready for the marriage: wherefore advance like some blooming bride from out the cave.' But—

(i) the *λύχνα* can hardly be described as *δάια* before the victim's very face;

(ii) the metre of l. 514 is irregular;

(iii) the words *χῶς τέρεινα νύμφα κ.τ.λ.* seem out of connection.

Might we not read (with W. Dindorf)—

*λύχνα δ' ἀμμένει πάλαι σὸν
χρό' ἄγ' ὡς τέρεινα νύμφα
δροσερῶν ἔσωθεν ἀντρῶν—*

'the lights have long time awaited thy fair flesh: lead forth, like a blooming bride, from out the dewy cave'?

ll. 517-8. *στεφάνων δ' οὐ κ.τ.λ.*: an ambiguous way of saying, 'thy face shall soon be all the colours of the rainbow.'

ἔξομλήσει, sc. *σοι*, 'shall bear thee company.'

l. 526. *ἔπου κ.τ.λ.* The MSS. give *ἔπου τιθεῖς ἐνθάδ'* and *ἔπου τιθεῖ τις ἐνθάδ'*. The omission of *τις* may be due to the proximity of *τιθεῖς*, which contains the same letters. It was Porson (on Eur. Or. 141) who recommended *ἔπου τιθῆ τις*. For the use of the subj. he quotes—among other passages—Poet. ap. Plut. de audiendis poetis *Moralia* ii. 34 a *ἔπου προσῆ τὸ κάλλος, ἀμφιδέξιος*.

ἔστιν εὐπετής, lit. 'he falls easily,' 'falls on his feet'—no alteration is necessary.

l. 527. There is no need to alter *σῶμα*, the reading of the MSS., into *δῶμα*. *δῶμ' ἔχειν* will only be a needless repetition of *οἴκους ἔχων* l. 525.

l. 528. *εἰ σε τέρπει γ'*: sc. *τὸ δέρμα*, or perhaps *ὁ οἶνος* is understood.

l. 534 is quoted as follows in Ath. ii. p. 36:

πληγὰς δ' κῶμος λοιδόρον θ' ὕβριν φέρει.

It is just possible that the *φιλεῖ* of the MSS. may be due to *φιλεῖ* in l. 537 *infr.*

l. 535. *μεθύωμεν*. There is much to be said for Reiske's *μεθύω μὲν*, which secures a good antithesis.

l. 541. *ἀνθηρᾶς χλόης*. The genitive, which is the MSS. reading, may be taken after *λαχνῶδες*, which is equivalent to an adj. of fulness. There is no need to read *ἀνθηρᾶ χλόη*.

l. 545. The MSS. vary between *τιθεῖς* and *τίθης*. The former seems the Attic form: see Rutherford's *New Phrynichus*, pp. 316-7.

l. 546. *παρών* can stand here: 'that no one may *come* and take it away.'

παριῶν is an unnecessary alteration.

l. 547. *κάτθες* is well supported : for the use of this shortened form in Attic cp. *καθθανεῖν*.

ll. 548-9. Cp. Od. ix. 355 sqq.

ll. 550-1. Cp. Od. ix. 369-70 :

*Ὅστιν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν,
τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήιον ἔσται.*

l. 553. *οὔτος*, i. e. *ὁ οἶνος*.

l. 556. *ἔγχει κ.τ.λ.* In the MSS. there is a full stop after *ἔγχει* : tr. 'pour in the wine. Only give me the cup full,' i. e. 'hand me the full cup without more ado.' Many editors, however, put only a comma after *ἔγχει*, and a full stop at *σκύφον*, i. e. 'fill up the cup, and fill it full. Only give it me' : for this latter use of *ἔγχειν* cp. Soph. Fr. 149 *ἔγχείτω βαθὴν κρητῆρ'*. There seems no need to alter the punctuation.

l. 557. *οὔν*, 'quae quum ita sint,' 'very good.'

l. 558. *ἀπολείς· δὸς οὔτως* is the MSS. reading, 'you will ruin it (the wine) if you mix it : give it me as it is.' The Cyclops would drink in true barbarian fashion : cp. sup. l. 149. Tyrwhitt reads *δὸς οὔτος*.

l. 559. *ἔτι*, 'still further.'

l. 561. *λήψει*. Kirchoff has *λήψη*, which is the reading of the best MSS.

l. 563. *τὸν ἀγκῶν'*. The Cyclops is reclining on the grass.

l. 564. *ὥσπερ μ' ὄρας κ.τ.λ.* Boissonade's explanation seems correct : 'Antequam poculum ori admoveat, ὥσπερ μ' ὄρας πίνοντα ait ; et epoto subiungit ὥσπερ οὐκ ἐμέ. Et tam rapide pleno se vasculo proliit, ut vix prius hemistichium ab altero separaverit. In hac celeritate iocus ; "ut vides, iamque non vides."'

l. 565. *ἡμύστισα*. Cp. sup. l. 417.

l. 570. *ἔκπιθι* : this form appears to be more unconventional than *ἔκπιε*. Instances are found in the Comic poets : see Ar. Vesp. 1489.

l. 571. *συνεκθανεῖν*, 'simul intermori'—'to bring life to an end with.' For *σπῶντα* (Casaubon's emendation of the MSS. reading *σιγῶντα*) cp. sup. l. 417.

l. 572. *σοφόν*. This epithet would almost seem to be used in a double sense, (1) shrewd, sapient, (2) tasty : cp. the similar use of 'sapiens' in Hor. S. ii. 4. 44 'fecundae leporis sapiens sectabitur armos' ; where Porphyrio remarks, 'sapiens hic a sapore, non a sapientia.'

l. 573. *σπάση* : see l. 571.

l. 574. *ἀδιψον* is probably proleptic. It might mean 'already sated.' *βαλεῖς*, the MSS. reading, may be retained. It is used intransitively in Aesch. Cho. 574 : cp. Ag. 1172. Musgrave altered it to *βαλεῖ*.

l. 577. *ὡς ἐξένευσα μόγις*, 'what a narrow escape I have had' : for the verb cp. Hipp. 469-70 *ἐς δὲ τὴν τύχην πεσοῦσ' ὄσην σὺ πῶς ἀν ἐκνεῦσαι δοκεῖς* ;

l. 581. οὐκ ἄν κ.τ.λ., 'I will not kiss them; the Graces are tempting me.' The Cyclops uses the graphic language of one who actually sees the heavens opened.

l. 586. τῷ Δαρδάνου is the MSS. reading. By 'the Dardanian' is presumably meant Laomedon, the reputed father of Ganymede. G. Hermann gives on his own authority τῆς Δαρδάνου (sc. γῆς).

After these words, the Cyclops drags away Silenus into the cave.

ll. 587-9. These verses are distributed variously in the various MSS. and editions. The Aldine assigns both 588 and 589 to the Chorus; while some MSS. give all three to Silenus. The division in the text seems a more natural one:

S. 'I am utterly undone.'

Ch. 'How can you find fault with your admirer, especially considering he is full of wine?'

S. 'Alas! I shall see a sorry end to all this drinking.'

Silenus throughout seems to be thinking more of his own hard lot, than of the coming fate of the monster.

σχέτλια in l. 587 appears to have its first syllable short; as in Andr. 1179 and elsewhere.

In l. 588 the MSS. reading ἐν τρυφαίς has been retained: it is a phrase modelled after such expressions as ἐν ἀργοῖς Soph. O. T. 287, and ἐν κενοῖς Aj. 971, and is equivalent to the adverb τρυφερώς. Casaubon altered it to κἀντρυφᾶς, which, of course, requires the dat. πεπωκότι after it. But Silenus, so far from making sport of his master, is in mortal terror of his drunken antics.

πικρότατον, sc. ὄντα, 'I shall soon see the bitter result of the wine-drinking.'

l. 594. παρεντρεπίζω is used elsewhere in Euripides with much the same meaning as the simple ἐντρεπίζω; but here, if it be the right reading, it must signify 'to leave undone.' However, παρά in comp. can bear the two senses of 'besides' or 'beside,' and 'badly' or 'beside the mark,' and that even in the case of the same verb; as in παραβαίνειν, 'to go to the side of,' or 'to go past, to transgress': παραθεωρεῖν, 'to compare,' or 'to overlook': παρακούειν, 'to hear beside' or 'accidentally,' or 'to hear imperfectly': παραριθμεῖν, 'to reckon in,' or 'to reckon fraudulently,' &c.

There is no need to adopt Kirchoff's suggestion πάντ' ἐντρέπισται κούδέν κ.τ.λ.

ll. 597-8. The genuine text seems to be πρὶν τι τὸν πατέρα παθεῖν ἀπάλαμνον, where ἀπάλαμνον is passive and has the same meaning as ἀμήχανον, i. e. 'from which there is no escape,' 'irresistible': cp. Solon 14 ἔρδειν ἔργ' ἀπάλαμνα, i. e. 'desperate deeds.'

l. 600. πυρώσας . . . ἀπαλλάχθηθ' ἄπαξ, 'burn out his eye and be

done with it once and for all': cp. Plat. Theaet. 183 C ἐμὲ δεῖ ἀπηλλάχθαι σοὶ ἀποκρινόμενον.

l. 603. 'πί: as in Hdt. iv. 164 ἐπ' ἐξεργασμένοις, 'after all is finished.'

l. 604. 'Ὀδυσσεΐα is curiously separated from αὐτόν by ναύτας τ', which must be regarded as parenthetical.

l. 605. θεῶν is a monosyllable.

ll. 608-709. The Chorus of Satyrs now prepare for the work of vengeance, under the guidance of Odysseus: and, after much shrinking and hesitation, the fatal blow is struck which deprives the Cyclops of his sight. The Chorus ask him who has done the deed, and get for reply the meaningless name Οὔτις. In vain the Cyclops tries to catch his tormentor, who now reveals himself as Odysseus. The monster recognises in his punishment the fulfilment of an ancient oracle. Meantime, the Greeks and Satyrs announce their intention of setting sail from Sicily, amid the threats of Polyphemus.

l. 609. ὁ καρκίνος, 'the pincers,' 'forceps': cp. Ov. Met. ix. 78 'angebatur ceu guttura forcipe pressus.'

ll. 614-5. ἤδη δαλός κ.τ.λ. The punctuation here presents some difficulties. In the older editions there is no colon after ἠνθρακωμένος, but only a comma after σποδιάν. This would seem to be right: ἠνθρακωμένος can hardly be used for the perfect indicative.

δρυός. Cp. sup. on l. 455.

ἀσπετον, 'stout,' 'vigorous'—an epic word: also found in Tro. 78 χάλαζαν ἀσπετον, and Soph. Trach. 961 ἀσπετόν τι θαῦμα.

ll. 616 sqq. In the MSS. there are stops after Μάρων and μαινόμενος.

Μάρων, i. e. 'the wine': cp. sup. l. 141 n. The general sense is, 'Let the wine take its course; let it work vengeance in its frenzy; let it rob the Cyclops of his eye, that he may rue the draught.' There is no necessity for any alteration.

l. 620. Βρόμιον. Cp. sup. n. on l. 1.

τὸν φιλοκισσοφόρον . . . ποθεινόν: for the order of the epithets cp. sup. n. on l. 34.

l. 626. χρέμπτεσθαι: a word taken from everyday speech: it occurs in Aristophanes (Thesm. 381), and also in Eupolis and Lucian.

l. 627. τὸ κακόν, 'the monster.'

l. 628. ἐξαμιλλῆθῆ is passive; lit. 'be forced out in the struggle': a word affected elsewhere by Eur.: cp. Or. 38 Εὐμενίδας, αἱ τόνδ' ἐξαμιλλῶνται φόβῳ: ibid. 431 τίνες πολιτῶν ἐξαμιλλῶνται σε γῆς;

l. 629. ἐγκάψαντες is another Comic word, being found in Ar. Pax 7, Vesp. 791, and Eccl. 815, and in Hermippus, Strattis, and Alexis, all writers of Comedy.

ll. 632 sqq. The edd. differ as to the distribution of these lines

among the speakers. The MSS. assign ll. 632-4 to the Chorus, as also ll. 635-6: while the words *ταύτων πεπόνθατ' ἄρ' ἐμοί* are given to Odysseus, and the next line-and-a-half to the chorus again. Most of the editors have divided them between *τιω* hemichoria and the Chorus (or rather the Choragus), and this seems the natural partition. G. Hermann, who refers the first halves of ll. 638 and 640 to the Chorus, justifies his division thus: 'Coryphaeus, ut suam gregisque sui virtutem jactet, prius quaerit, quos primos aggredi Cyclopem velit Ulixes, sperans alios quam se delectum iri. Jam hemichoriis praetextentibus aliquid, quo sese periculo subtrahant, se quoque dicit claudum factum esse, quo simul sibi quoque excusationem muniat, sed tamen quasi ea non usurus. Quin perseverat in ostentatione fortitudinis suae, quum refutat illos, qui *ἐστώτες ἐσπάσθημεν* dicunt. Jam vero, quum ut ignavos contemni ab Ulixē Satyros videt, defendit se et gregem suum, atque, ut dissimulet formidinem, incantatione se effecturum ait id, quod manibus suis facere non audet.'

ll. 635-6. *μακρότερον . . . ὄθειν*: for the omission of *ἢ ὥστε*, see Hdt. vi. 109 *ὀλίγους . . . συμβαλέειν*: and Thuc. ii. 61 *ταπεινῇ . . . ἐγκαρτερεῖν*, &c.

l. 641. *κόνεως* is the unmetrical reading of the MSS., for which Scaliger proposed *κόνιος*, and Musgrave *κόνεος*. We might perhaps follow G. Hermann and read *μέστ' ἐστὶ κόνεως ἤμιν*.

l. 642. *ἄνδρες* (MSS.) seems right—not *ἄνδρες*: 'these are sorry fellows and no allies at all.'

l. 643. *δοτιή* is another Comic form.

l. 645. *γίγνεται*, 'amounts to,' 'comes to.'

l. 646. *ἐπφοδῆν Ὀρφείως*. Orpheus was the typical source of all incantation, &c.: cp. Plat. Rep. 364 E *βίβλων δὲ δμαδον παρέχονται Μουσαίου καὶ Ὀρφείως . . . καθ' ἃς θηηπολοῦσι*.

l. 648. *παῖδα γῆς*. Cp. sup. n. on l. 21.

l. 654. *ἐν τῷ Καρὶ κινδυνεύσομεν*, i. e. 'we will get others to risk their lives for us'—'we will make catspaws of others,' in Latin 'experimentum facere in corpore vili.' The Carians were familiar as mercenary troops, who did the fighting for their paymasters: see Schol. on Plat. Lach. 187 B, who gives this explanation, adding *ἐντεῦθεν . . . τοὺς μικροὺς στρατιώτας τινὲς Καρίωνας προσηγόρευον*, and Cic. pro Flacco ch. 27, § 65 'Quid de tota Caria? Nonne hoc vestra voce vulgatum est, si quid cum periculo experiri velis, in Care id potissimum esse faciendum?'

l. 655. *ἐκατι*, 'quod attinet ad.' The Doric form is usual in Attic: see Porson on Or. 26, and n. on l. 294 sup.

l. 661. *τόρνευ'*, *ἔλκε*. Cp. sup. ll. 460 sqq.

μή σ'. There is MSS. authority for both *μή σ'*, and *μηδ'*, but the former finds favour with most edd.

1. 662. μάταιον, 'desperate,' 'reckless.'

11. 667-8. ἐν πύλαισι γάρ κ.τ.λ. Cp. Hom. Od. ix. 417 :

αὐτὸς δ' εἰνὶ θύρῃσι καθέζετο χεῖρε πετάσσας,
εἴ τινά που μετ' ὄεσσι λάβοι στείχοντα θύραζε.

Eur. does not introduce the ingenious escape of Odysseus, who hangs under the ram's belly.

1. 672. οὐδείς σ' ἤδίκει. For the metre cp. sup. n. on l. 120.

1. 674. ὡς δὴ σὺ, 'utinam et tu sis talis.'

1. 677. κατέκλασεν, 'overcame'; a correction of the κατέκαυσε of the MSS. : cp. Hipp. 765-6 δεινῆ φρένας Ἀφροδίτας νόσφ κατεκλάσθη, and, for the sense, Od. ix. 516 ὀρθαλοῦ ἀλάωσεν, ἐπεὶ μ' ἔδαμάσατο οἴνφ. Another reading is κατέκλυσεν, 'deluged.'

1. 680. ἐπήλυγα, an adj., 'as a screen.' Hesychius explains it as meaning ἐπίπροσθεν.

1. 683. ἔχεις; might mean, 'do you comprehend?' but is more probably to be taken 'do you hold them' or 'have them?'—to which the reply is, 'Yes, I have trouble upon trouble.'

1. 688. ἀλλ' οὐκέτ', i. e. 'he is no longer there.'

1. 693. ἔμελλες, 'thou wert fated.'

11. 694-5. διεπυρωσάμην . . . ἐπιμωρησάμην. Notice the tendency to rhyme. The author of the treatise De Vita et Poesi Homeri, falsely ascribed to Plutarch, adduces (ch. 35) the *δμοιοτέλετον* as one among the *σχήματα* of the Homeric poetry, comparing II. ii. 87-8 :

ἦντε ἔθνεα εἰσι μελισσῶν ἀδινῶν,
πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων.

1. 696. παλαιὸς χρησμὸς. The Cyclops, in the hour of trouble, exchanges his atheism for superstition. The *παλαίφατα θέσφατα* are ascribed to Telemus in Od. ix. 509.

1. 701. δέδραχ' (not *δέδορχ'*) is the MSS. reading. Casaubon proposes *καὶ δεδοκῶτως λέγω*, 'jubeo te flere, atque hoc, salvis oculis, dico': or (keeping *καὶ δέδορχ'* ὅπως λέγω), 'opto tibi infortunium: nec solum verbis, ut tu facis, sed hac simul voluptate fruens, quod mala, quae tibi opto, evenire jam tibi video.'

1. 704. ἀπορρήξας, sc. μέρος τι: cp. Od. ix. 481 ἦκε δ' ἀπορρήξας κορυφῆν ὄρεος μεγάλιοιο.

1. 707. ἀμφιτρήτος, sc. πέτρας, which may possibly be the true reading of the last word ποδί. The latter may have been inserted when the corruption δι' ἀμφιτρήτης found its way into the text. For ἀμφιτρήτος, 'with an opening at each end,' cp. Soph. Phil. 19 ἐν θέρει δ' ὕπνον δι' ἀμφιτρήτος αὐλίου πέμπει προή.

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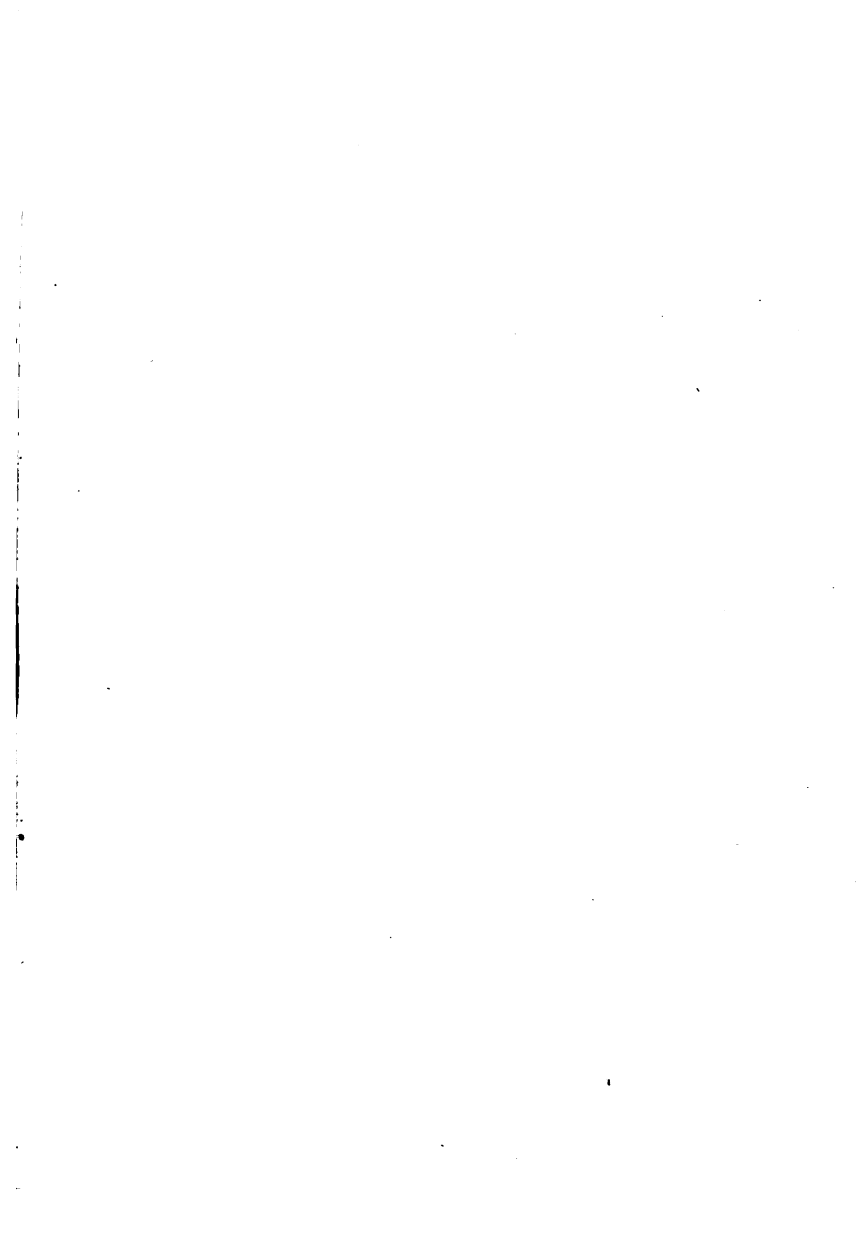
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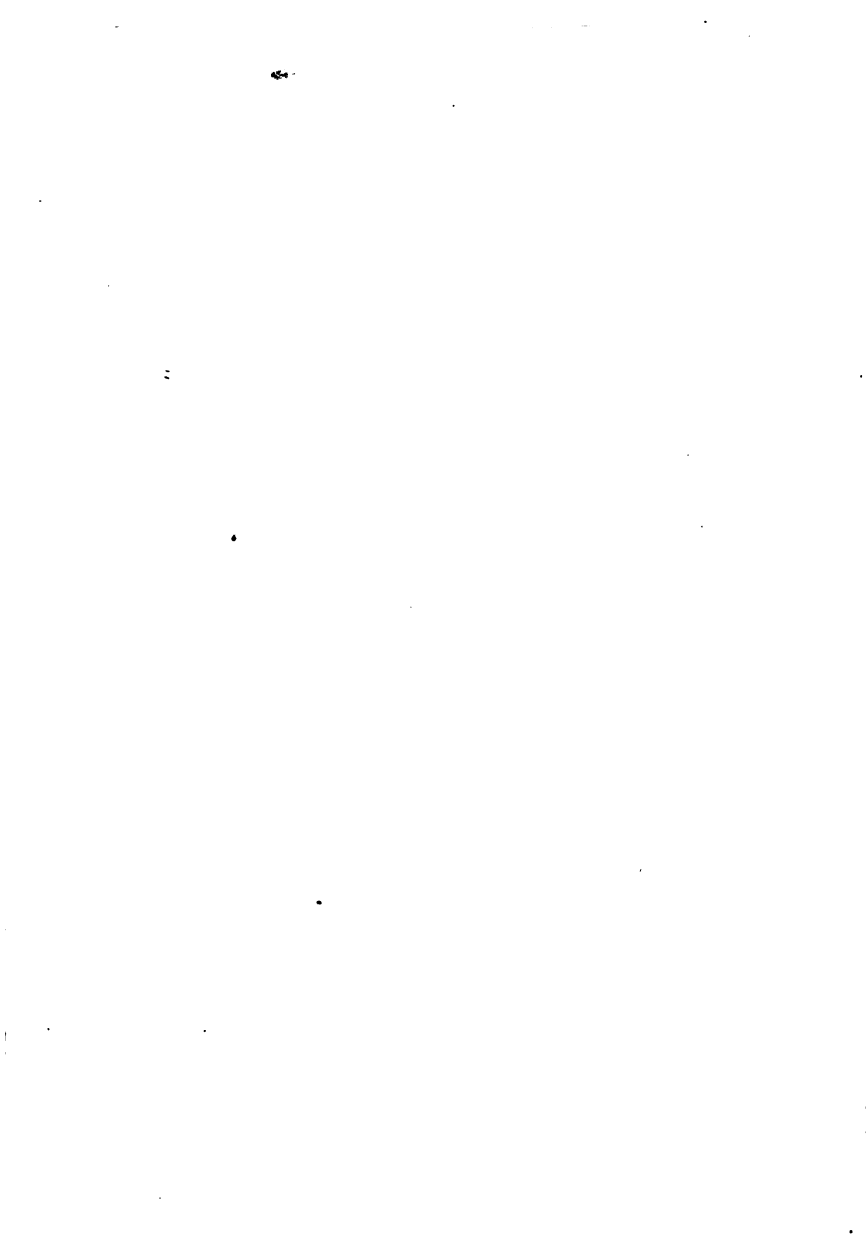
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